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THE FRANK J. MARSHALL
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THE NEW YORK PUBLIC LIBRARY
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1932

THE CHESS BOUQUET.

FRONTISPIECE.

BY

E. N. FRANKENSTEIN.

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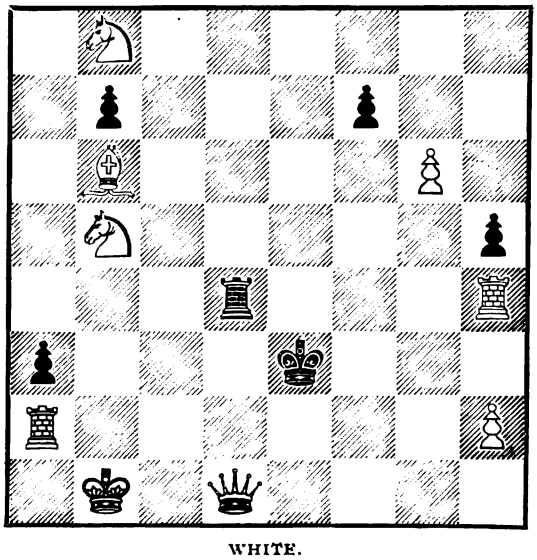

WHITE.

White compels Black to mate in seven moves.

THE

CHESS BOUQUET;

OR,

The Book of the

British Composers of Chess Problems.

With Portraits, Biographical Sketches, Essays on Composing and Solving, and over Six Hundred Problems, being chiefly Selected Masterpieces.

TO WHICH IS ADDED PORTRAITS AND SKETCHES OF

The Chief Chess Editors of the United Kingdom.

COMPILED BY

F. R. GITTINS.

PUBLISHED BY

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TO

E. N. FRANKENSTEIN, Esq.,

THIS VOLUME IS GRATEFULLY DEDICATED, NOT ONLY AS A MEMORIAL OF HIS SERVICES TO

CHESS

GENERALLY, BUT OF HIS VALUABLE CO-OPERATION IN

THIS WORK.

SPECIALLY, AND FINALLY, AS A SINCERE TOKEN OF FRIENDSHIP AND ESTEEM FROM

THE AUTHOR.

On this Book.

EACH age brings forth its geniuses; each age
Sees the old order change, and others born,
And, as in everything, in Chess a sage
To-day may live, and all the world adorn
With his own genius, but the morrow's morn
May see his soul, aspiring, leave its cage,
And though in memory he still may live, mankind
Has been bereaved of a great master mind.

Great writers live; their course fulfill'd, they die,
And yet they live in Memory 'til she spurns
To give respect to those whose ancient cry
Has been o'er-reached; from them one no more learns,
Though to them old Affection still returns,
Since the true paths to Knowledge they did first descry
And, as in everything, in Chess our leading minds
Are not one man's alone, but all mankind's.

Perhaps this volume in some future year
Will be some pleasure to our leaders new,
And too, perchance, the heart-ache and the tear
For some dear friend, whose memory strikes in *you*
Some chord responsive of affection true,
Whose self and memory you alike hold dear.
But this must be! In nature it is best
To emulate the good in those at rest!

Maybe this book, though not without its faults,
Its worthy object will in time fulfil;
Perhaps the critics, in their word-assaults
Will scorn our labours; but we ask them still
To pardon much, and recognise the will;
If the Chess world whose progress never halts
Will but approve, because our best we've tried,
We shall be paid, and so feel satisfied.

ARTHUR G. FELLOWS.

PREFACE.

FIRSTLY, we must crave the reader's kind indulgence for the extent of this work. Our original plan was the compilation of an interesting treatise of the work of our own special chess circle. We were, one and all, enthusiastic composers, players, and solvers; so it came about that, as each one knew another composer of greater ability than himself, it occurred to us that we might as well collect, in a single volume, the full strength of THE BRITISH COMPOSERS OF CHESS PROBLEMS.

From the start, our idea was hailed with the utmost enthusiasm; from Devon to Aberdeen the cry was taken up, the result being that now we place before our readers the cream of the workmanship of the most eminent living composers in the British problem world. Naturally, the labour and the responsibility have been enormous, and should our success in pleasing the chess public be at all commensurate, we shall have to publish a second edition at a very early date.

The scope of this work speaks for itself in the pages which follow. The portrait of each composer and editor is represented herein in a threefold manner. Firstly—there is the portrait absolute from the latest photograph, showing the present living aspect. Secondly—the portrait by words as given in the biographies, the matter for which has been collected from sources the most reliable and authentic. Thirdly—the portrait of the mind, as illustrated by the problems and other evidences of talent.

To make the work more complete and attractive, we have added Biographical Sketches of the prominent BRITISH CHESS EDITORS.

In addition to this, much of interest and instruction will be found in the essays on composing and solving chess problems. Each of these contributions is signed by its author, whose names will inspire confidence in the readers of their articles.

In conclusion, the compiler begs to tender his sincere and heartfelt thanks to all those who have so nobly and loyally combined to *make* the work. And if this volume should be the means of disseminating the charms of chess, of revealing the glorious possibilities still open to those whose physical endowments are not commensurate with their lofty ambition to excel in traditional British pastimes, then will our highest aspirations have been realised.

F. R. GITTINS.

BIRMINGHAM, 1897.

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THE CHESS BOUQUET.

"Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."—*Gray.*

TO a small minority only is it granted to succeed in their undertakings. Everything that an enterprising mind may accomplish must always be accompanied by a disturbing doubt as to the possession of the magic power to arouse the sympathetic interest of the particular public whom it is desired to benefit, attract, or amuse. Such a feeling is not absent from the inner consciousness of the compiler of this work, and although he can truly say that he has spared neither time, trouble, nor expense in order to deserve a fair share of success, he nevertheless abides the result of his labours with a certain degree of natural anxiety.

To commune with our eminent composers, to study their most brilliant efforts, has been a great gratification and pleasure to us; and to those who have the leisure and inclination to follow us we can promise a treat both rich and rare.

We believe it is an acknowledged fact that the BRITISH SCHOOL OF COMPOSITION is the most difficult, and yet the most beautiful of any. To attain perfection, according to its tenets, not alone beauty and difficulty have to be considered, but the disfiguring dual countenanced by the Continental Schools has to be excluded as rigorously as possible. The piquancy, so characteristic of the work of our American cousins, forms but a factor in the constitution of a British Masterpiece. In it, the difficulty of the Bohemian School will be found blended with beauty, point, and freedom from duals. To sum up, the BRITISH SCHOOL strives for absolute perfection, and, bearing in mind the glorious traditions of the *physical* prowess of Britannia's sons, aye! and daughters too! who can blame us when we try to be equally famous for our prowess in *mental* recreations. The BRITISH SCHOOL OF COMPOSITION, as now established, is destined, in our opinion, to be the universally recognised Meccá of all true lovers of the Chess-Problem Art.

EXPLANATORY NOTES.

(1). Every problem in this work with ✳ attached thereto has gained a prize or received honourable mention in some tourney; but all problems, whether marked or not, have been carefully selected, and each separate composition is worthy of the most minute analysis.

(2). The ordinary notation is adopted for the solutions, + signifying "Check," and × meaning "Takes," and so forth.

(3). Prize-lists are not given *in extenso*, but as briefly as possible in order to economise space, and to avoid the appearance of the work being but a catalogue.

(4). The order of arrangement is open to criticism. Various unforeseen circumstances have prevented the adoption of an alphabetical plan, but the contents page will easily obviate any difficulty in this respect.

The Chess Bouquet.

MRS. W. J. BAIRD.

IT is quite in accordance with the fitness of things that, in an age in which ladies paint some of our finest pictures, write some of our most notable books, and carry off the highest honours in our Universities, a lady should hold an honoured place in the group of chess problem composers whose names are familiar wherever the most intellectual of games is studied. Since the year 1888, Mrs. W. J. BAIRD'S beautiful compositions have been well known. It was in that year she carried off the third prize in *The Sheffield Independent* two-move tourney, the first of the many awards which have fallen to her as a problem composer. Since then she has gone on from triumph to triumph, until, at last, by universal consent, the title of the QUEEN OF CHESS was spontaneously conferred upon her,—a distinction which, we trust, she will long be spared to wear.

Mrs. W. J. BAIRD was born in 1859, and, as her portrait shows, is a lady of considerable personal attractions. The only surviving daughter of T. Winter-Wood, the poet, of "Hareston," Plymouth, she is the lineal descendant of the Woods who possessed the Manor of Hareston since the reign of Edward III. The following particulars of the family, obtained from the College of Arms and given in *Miscellanea Genealogica et Heraldica*, of January, 1889, will be read with interest:—

"The family of Wood resided on their estate, at Hareston, in the Parish of Brixton, Devonshire, from the eighth year of Edward III. There were nineteen descents of the Woods, from father to son, when John Wood left an only daughter, who married John Winter, a descendant of Sir William Winter, who commanded the 'Vanguard' during the conflicts with the Spanish Armada. The present representative of the family, Thomas Winter-Wood, retook the name of Wood by royal letters patent, dated November, 1850."

And here we may say that Mr. Winter-Wood is not only a poet whose name is a household word in the West Country, but an enthusiastic and accomplished chess player. Mrs. BAIRD'S mother, Mrs. Winter-Wood, daughter of the late Edward Sole, solicitor, and grand-daughter of Lieutenant John Sole, R.N., was also at one time an ardent player; and, although she now plays seldom, still takes the utmost interest in the game and in all that concerns it. When it is added that Mrs. BAIRD'S daughter Lilian (to whom we shall hereafter refer specially), although only thirteen, has also achieved wonderful things in the cult of Caïssa, we have shown three successive generations of the same family distinguished at chess. Mrs. Baird's brothers, E. J. Winter-Wood, and Carslake W. Wood, are also well-known composers, and have been the heroes of many a stout fight over the checkered board.

Coming from such a home, it is not to be wondered at that Mrs. BAIRD began to play chess at a very early age. The moves came to her, as she says, by a kind of instinct before she was out of her first decade. She did not, however, commence composing problems until some years after her marriage, which took place in 1880, to Deputy Inspector-General W. J. Baird, M.D., R.N., whose distinguished services have been mentioned in despatches and rewarded with four medals and two clasps. Eight years later she composed her first problem, and commenced a wonderful series of successes, having gained eleven first, nine second, and six third prizes, and been honourably mentioned nine times.

Since 1888 she has composed over 750 problems, which have appeared in one or other of the chess columns (many in several), and of which not one per cent. have been found to contain a flaw—a remarkable record; while, by the unanimous consent of all the best judges, their elegance and freshness have been as notable as their purity. And, while referring to the soundness of her work, we may venture to re-tell a capital story respecting the problem which she contributed to the first instalment of Mr. Tinsley's column in the weekly edition of *The Times*. A day or two after it appeared, the manager of a well-known chess periodical wrote to Mr. Tinsley saying that he was "sorry to find that the first chestnut was 'cooked' by Kt to R8." Mr. Tinsley immediately wrote back, "Dear sir,—awful! dreadful!! frightful!!! For Heaven's sake don't say anything about it," and his correspondent immediately replied that the secret was safe with him, with much more in the same vein. Mr. Tinsley then, with an artful assumption of frankness and sincerity, replied that perhaps, after all, it would be best to make a clean breast of it, and added, "I hope you will also put this in your magazine, as it will sell the magazine *and its editor*!" To that letter no reply came, for the simple reason that no answer was possible, further investigation discovering that Mrs. BAIRD'S problem was a beauty, and perfectly sound. Mr. Tinsley's correspondent does *not* tell the story.

Perhaps her greatest success was achieved in *The Hackney Mercury* three-mover tournament of 1893, the limit being six pieces. Among those with whom she had to contend on this occasion were such strong composers as Mr. B. G. Laws, Mr. James Stuart, Mr. H. Hosey Davis, Mr. P. H. Williams, Mr. James Rayner, Mr. J. Neild, Mr. H. F. L. Meyer, Mr. T. Guest, Mr. A. Bolus, and Mr. V. Wahltuch, England; Mr. R. G. Thomson, Scotland; Mr. R. H. Seymour and Mr. C. H. Latting, United States; Mr. W. Fermie, Amsterdam; the Rev. J. Jespersen, Denmark; Mr. O. Brenander, Finland; and Mr. A. P. Silvera, Jamaica. Mrs. BAIRD won the first prize in the tourney, and as Mr. J. D. Seguin, of the New Orleans *Times Democrat*, said: "The fact that the tourney assumed almost an international character rendered the triumph of the distinguished lady victor as noteworthy as it was creditable."

Another remarkable feat was that of winning the Sussex County Chess silver medal three years in succession.

A testimony to the estimation in which Mrs. BAIRD is held in the problem-composing world is to be found in the fact that she has often been asked to act as judge in a tourney. She has, however, only once accepted such an invitation, owing to the great pressure upon her time. As a composer, however, she stands supreme. She has distinguished herself in every style of problem, including "self-mates," for which she has taken prizes, a feat which, we believe, no other lady has achieved. Her portrait has appeared in over twenty different papers. She is, of course, also good at solving, and quite recently tied with Mr. F. R. Adcock for first prize Brighton Society Solution Tourney.

Mrs. BAIRD, however, is something more even than the Queen of Chess-problem composers. She is, for example, an enthusiastic and skilful archer, and, living as she does at Brighton, has for some years been a prominent member of the Furze Hill Archery Club, of which she is a member of the committee, and in which she has, for two years in succession, taken the medal for the highest aggregate score of the season. She also paints and illuminates charmingly, and has a pretty inherited talent for writing verse. Her book of illuminations, in fact, is described as "so chaste and delicate in design as

to recall the ancient illuminated books which are treasured in museums and art galleries." In politics she is a staunch Liberal, while the modern movement against all cruelty to animals—whether inflicted under the name of sport or in the interests of science—finds in her one of its most ardent champions. Besides the *délassement* derived from chess, she is also a great believer in girls making themselves independent of marriage, from a monetary point of view, by having a definite occupation. When it is added that she never allows chess, painting, or any other favourite pursuit to occupy her time until all the domestic matters of home have been seen to, we have said sufficient to show how finely-rounded and complete a life this brilliantly clever woman leads. It is only left to add that her manner is kind and charming, and that she is thoughtfulness and considerateness itself to all her friends. She is, moreover, the most loving of mothers, and has been heard to declare that if anything were to happen to "Lily," she would never compose another chess problem. Not only for Miss Baird's sake, then, but also for Mrs. BAIRD'S, as well as for our own love of the Royal Game, we will wish long life to the little daughter of the Queen of Chess!

PROBLEMS BY MRS. W. J. BAIRD.

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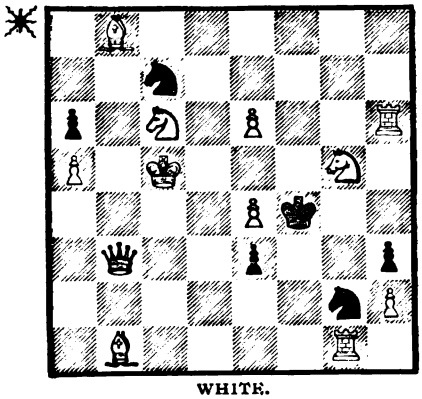

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White mates in two moves.

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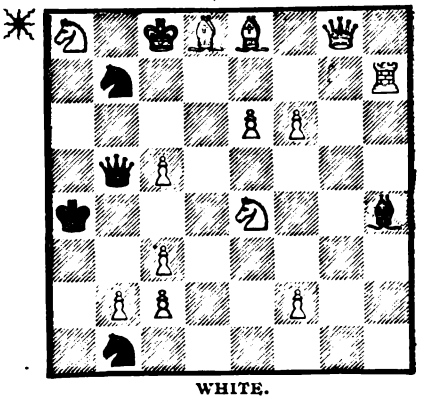

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White mates in two moves.

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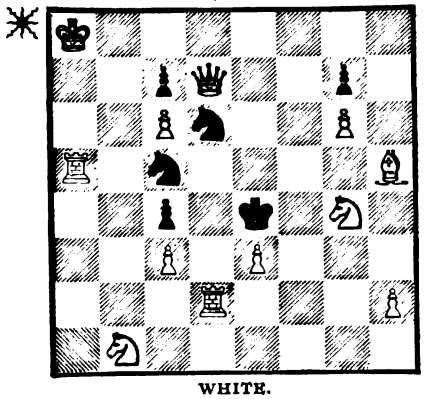

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White mates in two moves.

No. 4.

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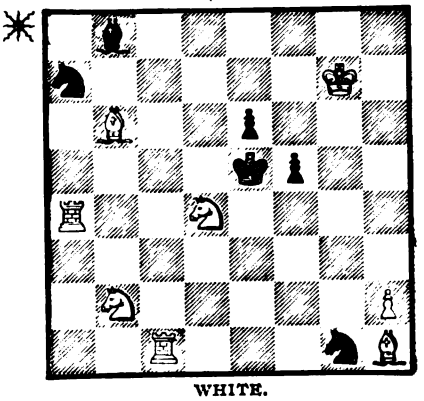

WHITE.

White mates in two moves.

PROBLEMS BY MRS. W. J. BAIRD—*continued.*

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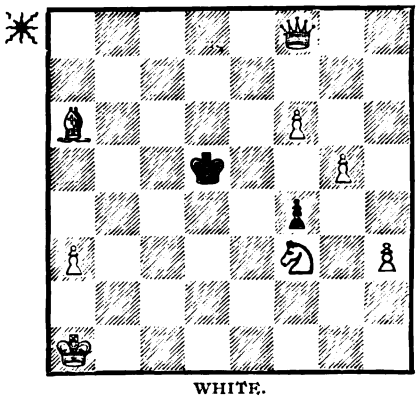

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White mates in three moves.

No. 6.

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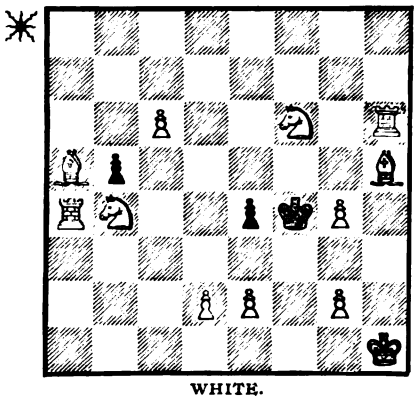

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White mates in three moves.

No. 7.

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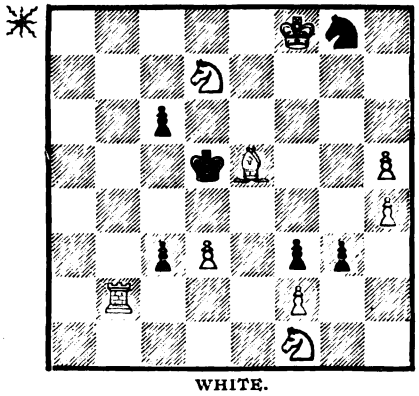

WHITE.

White mates in three moves.

No. 8.

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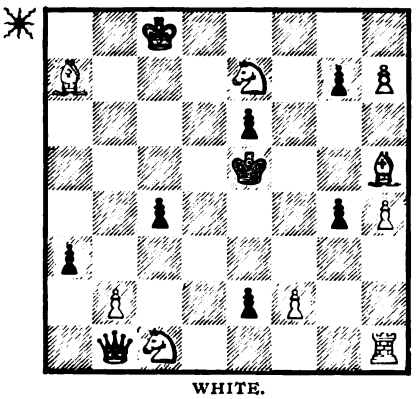

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White mates in three moves.

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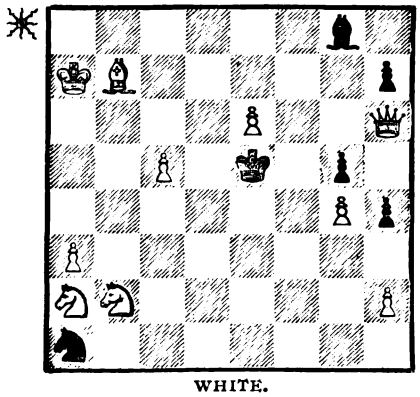

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White mates in three moves.

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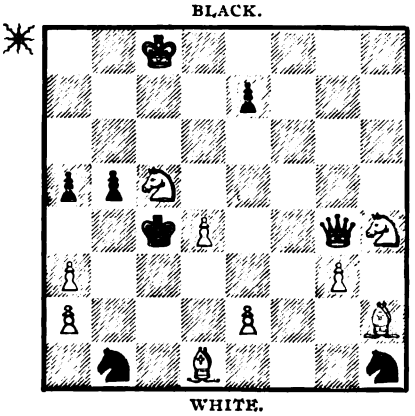

WHITE.

White mates in three moves.

PROBLEMS BY MRS. W. J. BAIRD—*continued.*

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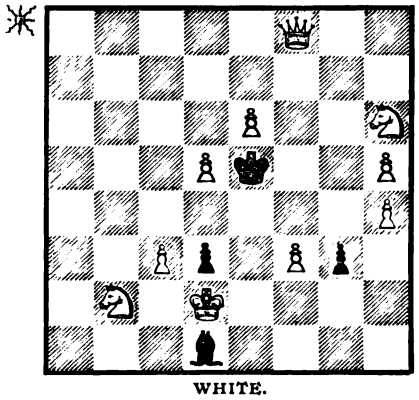

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White mates in three moves.

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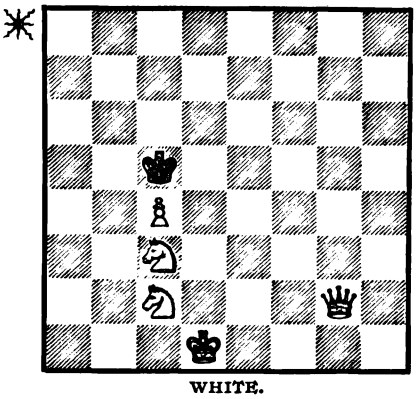

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White mates in three moves.

The celebrated first prize-winner *Hackney Mercury* (six-piece limit) Tourney.

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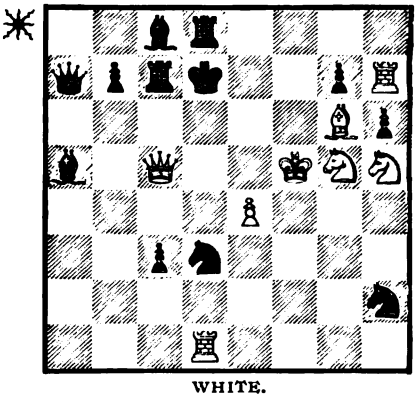

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White compels Black to mate in two moves.

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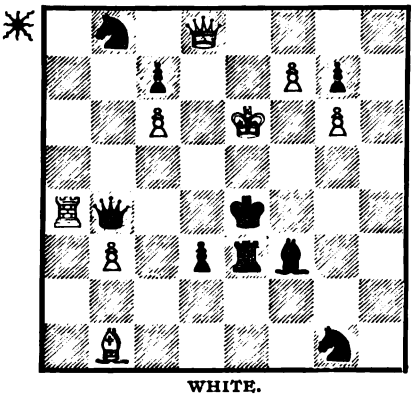

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White compels Black to mate in two moves.

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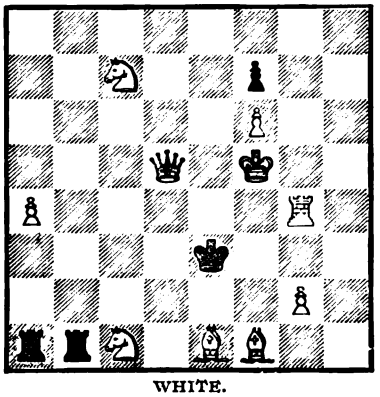

WHITE.

White compels Black to mate in three moves.

No. 16.

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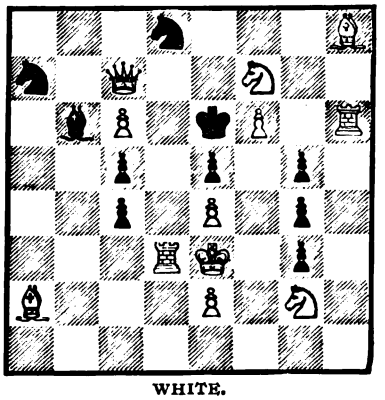

WHITE.

White compels Black to mate in three moves.

Nearly one-half of the *B. C. M.* solvers were credited with having found a second solution.

Miss LILIAN BAIRD.

OF Miss LILIAN BAIRD we can only say that she is one of the marvels of the chess world. A child of thirteen, with long sunny golden hair falling back from a fine and lofty forehead, thoughtful eyes, and all the shy grace of childhood, she has already, in some mysterious intuitive way, learned the secret of problem-composing, and, absolutely unaided, has produced upwards of seventy compositions which have excited the admiration of the most critical judges. Some of the first composers of the day have dedicated problems to her honour, editors of chess columns are continually asking her to contribute, and people have asked her for her autograph—one of the surest evidences of fame. Like a wise mother, however, Mrs. BAIRD seeks to keep her back rather than to press her forward, so she is now being kept mainly to her lessons and to those natural pleasures of childhood to which even the most gifted boy or girl turns with joy. Like her mother, she writes verses quite charmingly, and draws beautifully; but, with all her gifts, she remains a child and the happiest and most industrious of schoolgirls. We sincerely wish her many, many years of happiness. A childhood of such exceptional promise, and so wisely and affectionately guided and tended, can scarcely fail to lead up to a womanhood of rare fruition.

PROBLEMS BY Miss LILIAN BAIRD.

No. 17.

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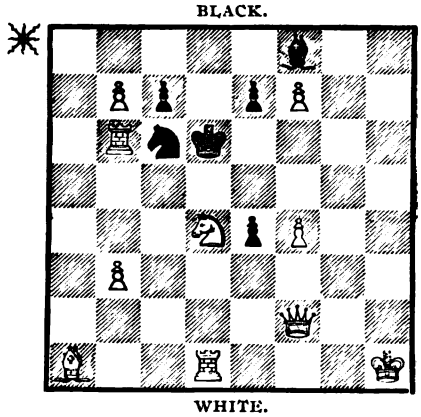

WHITE.

White mates in two moves.

No. 18.

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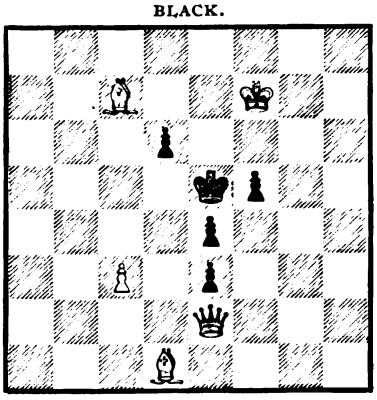

WHITE.

White mates in two moves.

No. 19.

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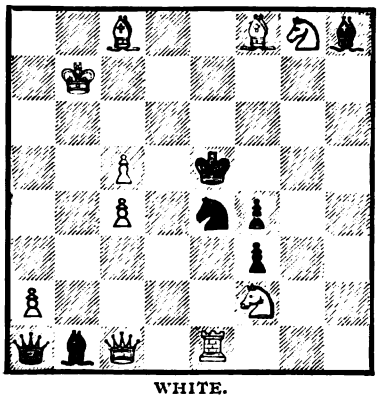

WHITE.

White mates in two moves.

No. 20.

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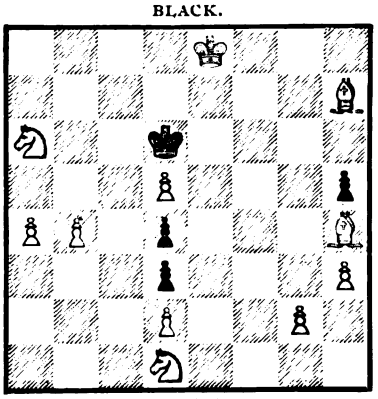

WHITE.

White mates in three moves.

SHERIFF SPENS.

WALTER COOK SPENS, LL.D., Sheriff Substitute of Lanarkshire, comes of an old county family in Scotland, and was born in 1842.

Educated at both Glasgow and Edinburgh Universities, he was called to the Scotch bar in 1865, and five years later he became Sheriff Substitute of Lanarkshire. At this time the late Henry Glassford Bell, a first-class chess player, was Sheriff Principal of the county, and no doubt the splendid practice that Sheriff SPENS then obtained really made him the fine player that he now is.

For many years he has been the most prominent figure in Scottish chess, and there is no more enthusiastic player to be found throughout the country, or one who has done more to forward in every possible way the interests of the game.

Since 1882 he has conducted the popular chess column in *The Glasgow Herald*, about the only provincial paper which makes a point of publishing original problems only, many of them being contributed by himself; specimens of his skill are appended, and will be found well worthy of attentive study.

In 1884 he was the chief founder of the Scottish Chess Association, and he has never missed attending any one of its meetings. As a match-player he has been very successful, having frequently won the championship of the Glasgow Club and the West of Scotland Challenge Cup; but as a tournament player he seldom does himself justice, taking a delight in the most hazardous combinations, a style of play not to be commended when every game is of importance. In 1890 the championship of Scotland would have been his but for his quixotic endeavour to finish off an obviously won game in a "pretty" way. However, in 1894, at the meeting of the Scottish Chess Association that year, he was exceptionally fortunate, winning not only the championship, but the handicap tournament, as also a prize for the best game played, awarded by Dr. Hunt. He is exceptionally good-natured; more than one chess-player owe their present position to Sheriff SPENS, his influence having helped them, and he is always ready to subscribe to any deserving object connected with the game, or otherwise.

He is the author of two volumes of poems, and some chess verses as well, which are exceedingly good. He has also published a number of important legal works of acknowledged repute.

In 1889 the University of Glasgow conferred on him the honorary title of LL.D.

His latest "Chess Song" is appended, it being characteristic of the Sheriff as an ardent player.

CHESS SONG.

Tune—"Comin' thro' the Rye."

Gin a body meet a body,
Game at chess to try;
Gin a body beat a body
Need a body sigh?
Ilka player has his losses,
Few hae mair than I,
But aye I meet wi' smile defeat
"Nane the waur" I cry.

Gin a body play a body
At the game of chess,
He needna gloom, or fret and fume,
Gin he's in a mess.
Ilka player has his losses,
Few hae mair than I,
The pieces yet again I set,
"Nane the waur" I cry.

Gin a body to a body
Lose his bonnie Queen,
He's daft to tear his scanty hair,
Cursin' foe and freen.
Ilka player has his losses,
Few hae mair than I,
But wherefore pine a game to tine,*
"Nane the waur" I cry.

Gin a body beat a body,
Let the body ken,
That you can still defy his skill,
An' fecht ower again.
Ilka player has his losses,
Mine I'll no deny,
I fecht again and no in vain,
"What the waur?" say I.

* "To tine" signifies to lose.

PROBLEMS BY SHERIFF SPENS.

No. 21.

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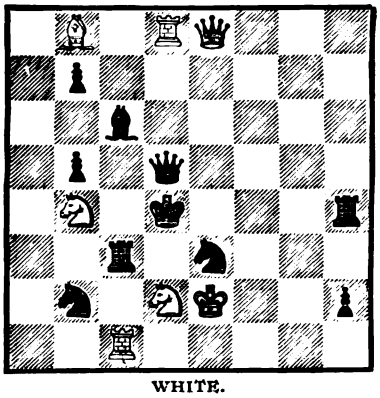

WHITE.

White mates in two moves.

No. 22.

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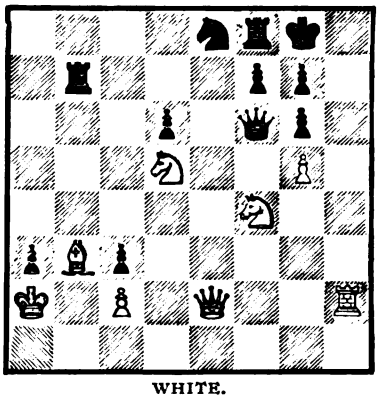

WHITE.

White mates in three moves.

No. 23.

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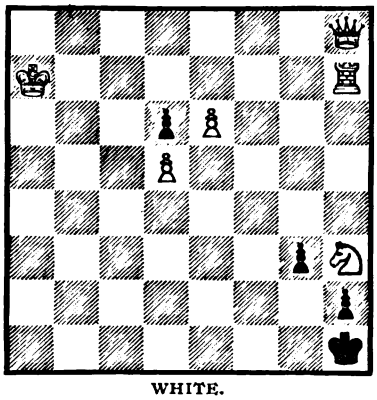

WHITE.

White mates in three moves.

No. 24.

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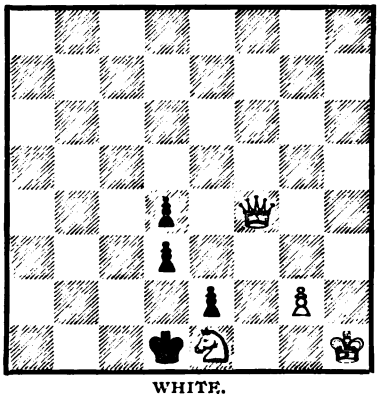

WHITE.

White mates in three moves.

No. 25.

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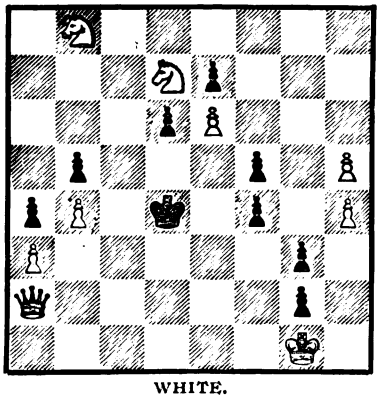

WHITE.

White mates in four moves.

No. 26.

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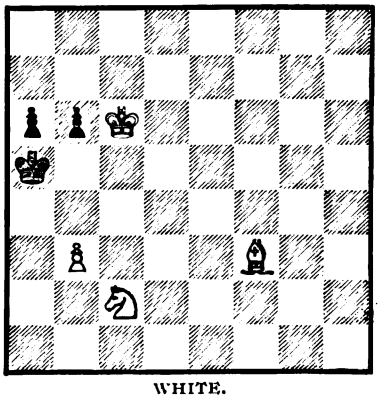

WHITE.

White mates in four moves.

J. T. BLAKEMORE.

IN a sense, Mr. J. T. BLAKEMORE recalls the memory of the poet Cowper, because he has never enjoyed robust health, and the study of chess, in the form of composing and solving problems, has been practised by him under the discomfort of physical suffering. Such being the case, he has never striven to make unto himself a name famous in the annals of the game, but has given to the world, in a quiet unassuming manner, many problems of much artistic value, and, therefore, worthy of commemoration in this work.

Mr. BLAKEMORE, who is best known in all chess-columns under his sobriquet of "Queen's Knight," was born in Birmingham in the year 1844, and he learned the moves of the game before he was fifteen; but, for the reasons already given, he never became a frequenter of any chess resort, nor a member of a good club. His first appearance in the problem arena was quite early in the seventies, when his maiden effort in the art was published by the late Herr Löwenthal, who considered it worthy of the columns of *The London Figaro*, then edited by him. This first problem was much admired, and induced Mr. BLAKEMORE to contribute further specimens of his skill, not only to *The Figaro*, but also to the late Mr. John Wisker's column in *The Sporting Life*. Subsequently he became a not infrequent *collaborateur* with both editors during editorial pressure.

As a solver of problems, Mr. BLAKEMORE possesses great ability. He won the prize in 1874 as first provincial solver of a conditional problem published in *The Figaro*. He has only once competed in a problem tourney, which was in the 1893 *Bristol Mercury* competition, when he won the third prize, and at the same time he gained a prize in the solution tourney.

About the year 1882, Mr. BLAKEMORE forsook chess and devoted his leisure moments to the microscope, natural history, and similar studies, for which he always entertained a great partiality. His chess treasures were carefully put aside, until, in 1892, a friend came to ask his aid in deciding a knotty point in chess. This re-awakened his pristine eagerness for his earlier pastime, and forthwith he went to obtain the manuscripts of his problems and other chess achievements; but, alas! while he was busy with his natural history, a loving couple of the rodent species had been creating a living example in this branch of learning by building their nest among his papers, most of which were dust, so that but few, very few, of all his problems were recognisable, and it remains a moot point whether this peculiar incident was not the true origin of the race of calculating mice.

Since then he has composed many problems, mostly all of them having been published in *The Birmingham Mercury*, the chess readers thereof being justly great admirers of his facile and happy style.

May he long be spared to puzzle and delight the connoisseurs of the chess-problem art.

For Mr. J. T. BLAKEMORE'S *problems see following pages.*

PROBLEMS BY J. T. BLAKEMORE.

No. 27.

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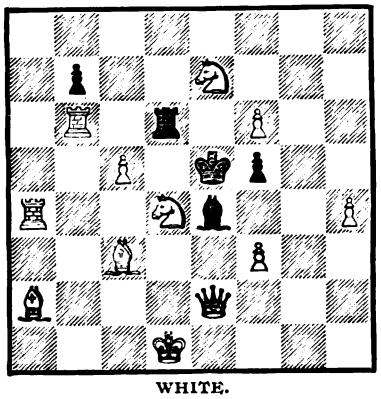

WHITE.

White mates in two moves.

No. 28.

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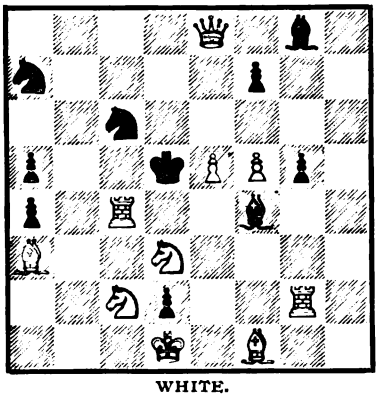

WHITE.

White mates in two moves.

No. 29.

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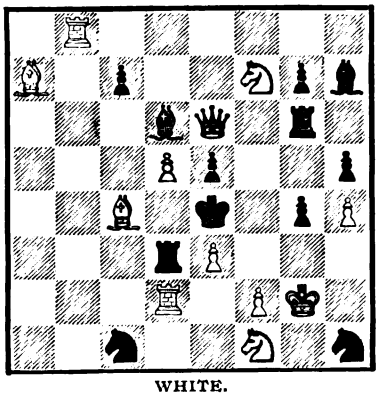

WHITE.

White mates in two moves.

No. 30.

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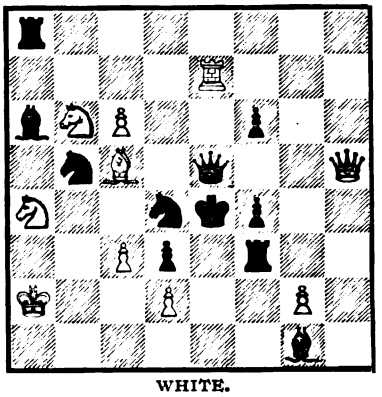

WHITE.

White mates in two moves.

No. 31.

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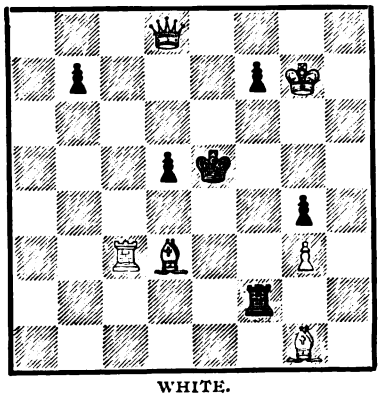

WHITE.

White mates in two moves.

No. 32.

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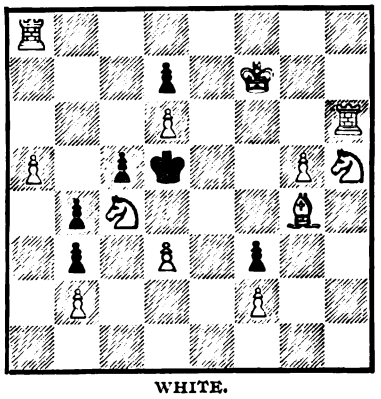

WHITE.

White mates in three moves.

PROBLEMS BY J. T. BLAKEMORE—*continued.*

No. 33.

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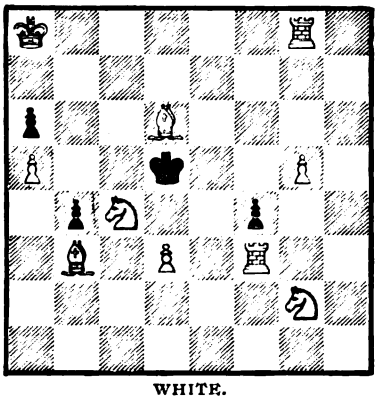

WHITE.

White mates in three moves.

No. 34.

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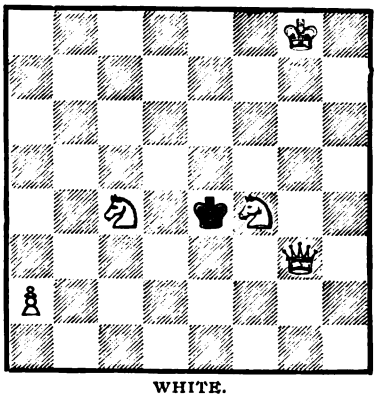

WHITE.

White mates in three moves.

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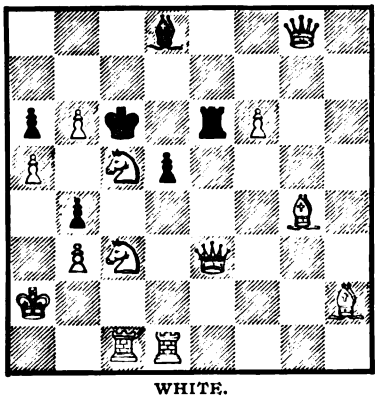

WHITE.

White mates in three moves.

No. 36.

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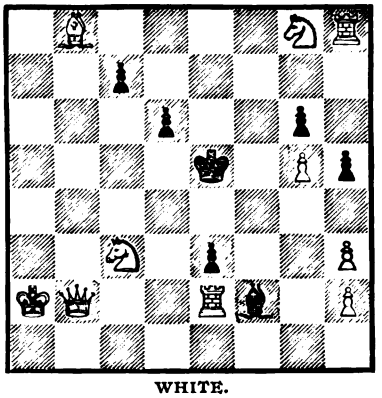

WHITE.

White mates in three moves.

No. 37.

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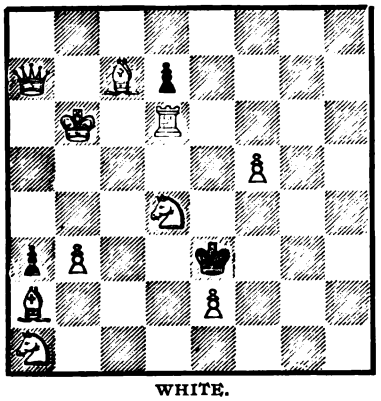

WHITE.

White mates in three moves.

No. 38.

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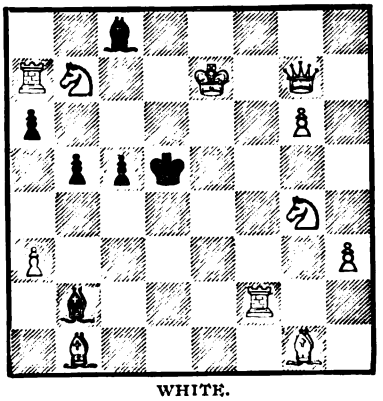

WHITE.

White mates in three moves.

PROBLEMS BY J. T. BLAKEMORE—*continued.*

No. 39.

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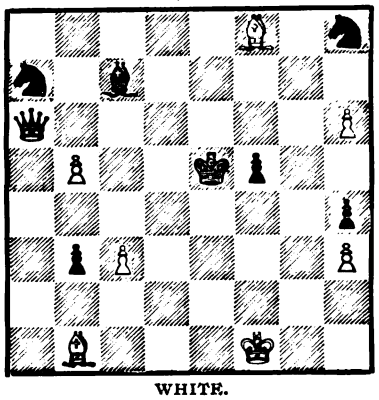

WHITE.

White mates in four moves.

No. 40.

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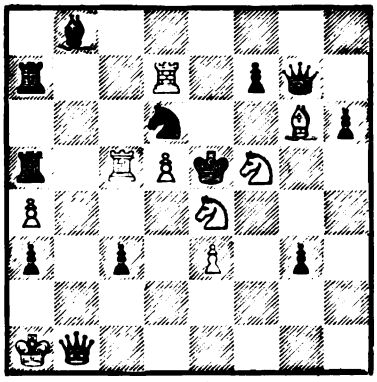

WHITE.

White mates in four moves.

No. 41.

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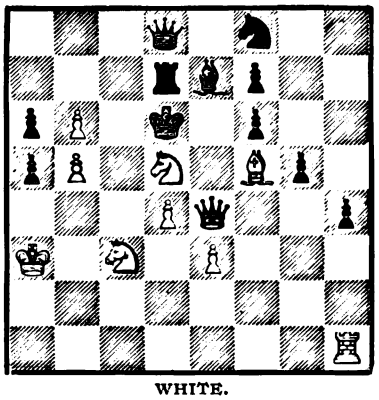

WHITE.

White mates in four moves.

No. 42.

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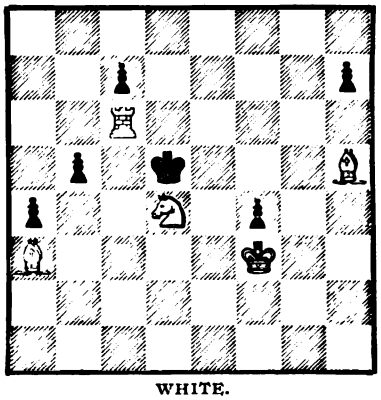

WHITE.

White mates in four moves.

PERCY E. HEALEY.

TO believers in the hereditary principle it is not surprising to find Mr. PERCY E. HEALEY in the ranks of notable problem composers, because he is the younger son of the most celebrated composer of chess problems in these isles. The name of Frank Healey is known all the world over, his skill in strategy and construction, and fecundity of idea, being phenomenal. His son PERCY, the subject of this sketch, was born in 1873, and even as an infant, he displayed a predilection for chess by seizing the pieces of his father's ivory set while passing through the interesting stage of cutting his teeth; and while his baby contemporaries were using the ordinary teething-ring, he preferred to indent rooks and kings as being much more grateful to his youthful gums. Thus he made his mark at an early age, and at the same time sucked in sufficient chess to last for many years to come. He has no clear recollection of learning the moves; probably he imbibed a complete knowledge of them in early infancy; but one of the earliest games he remembers playing was with Mr. B. G. Laws, who conceded him the odds of a Knight, and, although it is an unusual feat for anybody to defeat a genius of seven years, in this instance the famous composer achieved a hard-earned and triumphant victory.

At the age of eighteen, Mr. P. E. HEALEY composed his first problem, which was published in *The Ladies' Treasury*. Since then the columns of London chess have been constantly graced by specimens of his skill. He appears, however, to have carefully eschewed entering his productions in tourneys, his chief objection being the custom—so often adopted in this country—of leaving the award to the inexperienced judgment of the solvers. In his opinion a vast majority of these enthusiastic admirers of other men's work are utterly incompetent of forming a true and just valuation of the construction and strategy of chess problems. Thus it arises that he has competed but three times, and in the tourney of the *Münchener Neuesten Nachrichten* he obtained an hon. mention, equal, at least, to a first prize in an ordinary tourney here. Furthermore, he composes simply for the pleasure it affords him, and so soon as he has completed a problem he dispatches it to one or other of the many chess editors who are only too glad to insert his productions in their columns.

He is a great admirer of the transition school, which term, however, he considers ridiculous and a misnomer, esteeming the transition class of problem the finest of all, and the compositions of Grimshaw and his contemporaries to be the best specimens of the art ever yet contributed to chess literature.

Mr. P. E. HEALEY has already composed more than two hundred problems. He has devoted his talent chiefly to the production of the charming three-move variety, and his conscientious work in this direction is deserving of great praise. As he is still very young, he has a great career in the problem world to which to look forward. The appended specimens of his skill will bear indisputable evidence of a happy talent in every way worthy of the illustrious name he bears.

For Mr. PERCY E. HEALEY'S *problems see following pages.*

PROBLEMS BY PERCY E. HEALEY.

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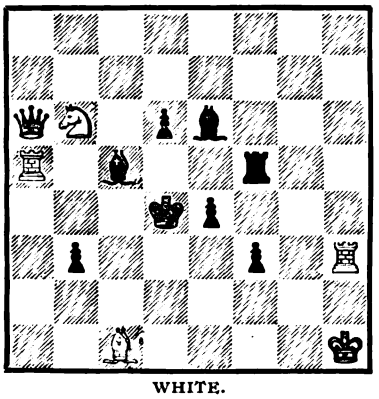

WHITE.
White mates in two moves.

No. 44.
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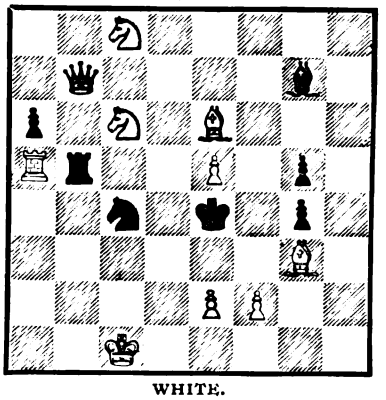

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White mates in two moves.

No. 45.
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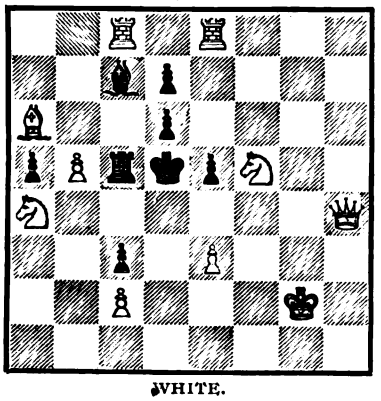

WHITE.
White mates in two moves.

No. 46.
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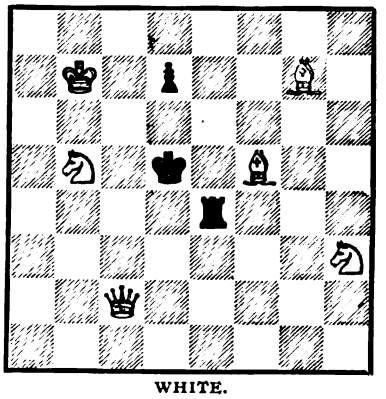

WHITE.
White mates in two moves.

No. 47.
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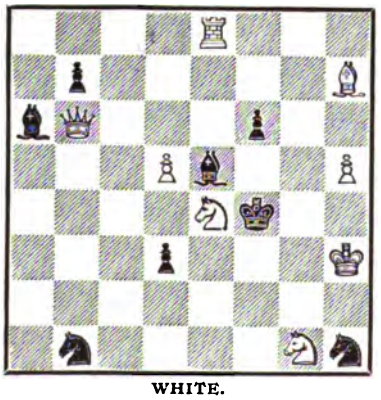

WHITE.
White mates in three moves.

No. 48.
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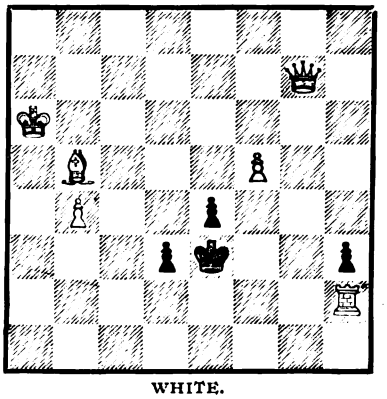

WHITE.
White mates in three moves.

PROBLEMS BY PERCY E. HEALEY—*continued.*

No. 49.

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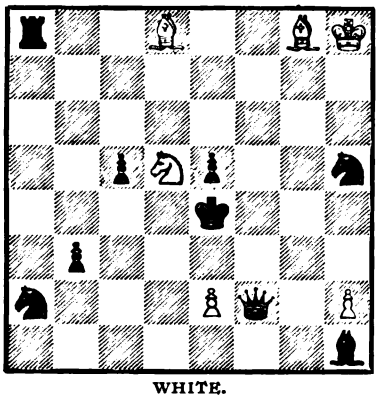

WHITE.

White mates in three moves.

No. 50.

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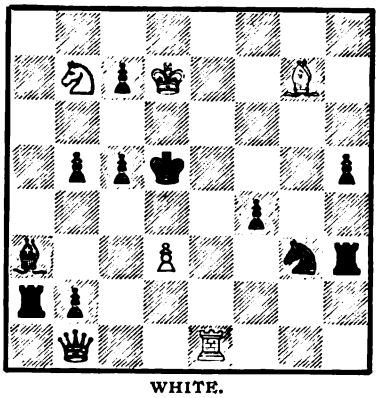

WHITE.

White mates in three moves.

No. 51.

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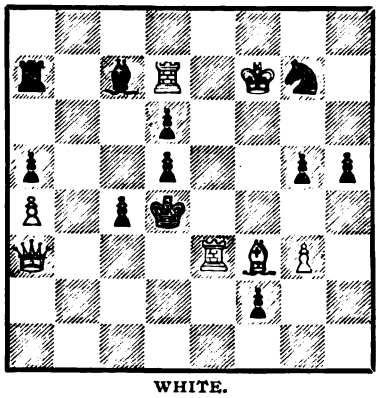

WHITE.

White mates in three moves.

No. 52.

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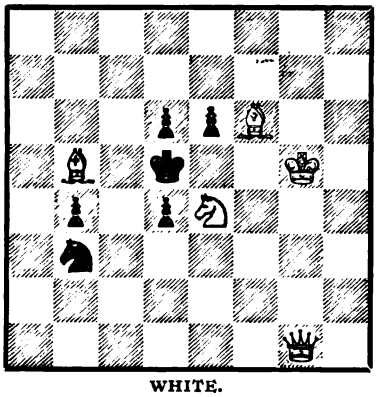

WHITE.

White mates in three moves.

No. 53.

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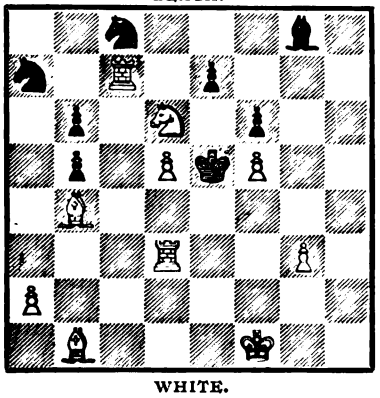

WHITE.

White mates in three moves.

No. 54.

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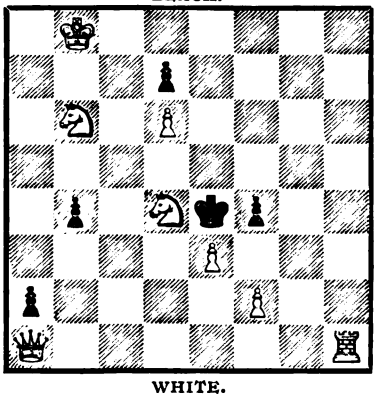

WHITE.

White mates in three moves

E. J. WINTER-WOOD

IS the eldest of the remarkably clever trio of sister and two brothers of the Winter-Wood family included in these pages. Whilst still at school he was taught chess by his father. Later on, at Boulogne-sur-Mer, in 1858, he came in contact with many of the players who frequented the Boulogne Chess Club, and received from his parents a small fee for every game he won, and this seems to have had the desired effect; for, from a record which he kept, it appears that of 185 games played at various odds, he won 118.

The most constant and determined of his opponents was Mr. Bell (a brother of the then proprietor of *Bell's Life in London*). Mr. Bell began by giving him the Queen and ended by receiving a Rook, after a desperate struggle of about two years!

In 1868 Mr. WINTER-WOOD joined the City of London Club, and played there constantly for some years. Shortly after becoming a member he played twice against Herr Löwenthal, simultaneously and blindfold; also against Mr. Blackburne, blindfold, in all three contests drawing his games.

A few years afterwards he played in the Croydon Club tourney, winning 23 games out of a possible 30. In 1884 he played all through *The Croydon Guardian* correspondence tourney without losing a single game. In their solution tourney of the same year, he secured 247 points out of a possible 249, and in *The Sheffield Independent* solution tourney he secured the full possible number of points (271).

About this time he composed his first problem, and the third he published was selected to appear in the first number of *The Brooklyn Chess Chronicle*, and was highly praised. For some years from that time his problems constantly appeared in the leading chess columns of the world. He seldom competed in tourneys, but, when he did, he never failed to secure some honours.

For three consecutive years, 1886-7-8, he secured the first prize in the three-move section of *The Sheffield Independent* tourneys. He also took second prize for another three consecutive years, 1887-8-9, in the two-move section of the same paper. In 1886 he brought out *Chess Souvenirs*, which contained over 100 of his best problems then published. In 1888 he entered the City of London winter tournament, and tied in No. 2 section with Messrs. Ross and Coupland. In 1890 he won the silver cup, and the first prize (with 50 entries) in the handicap tournament of the Plymouth Chess Club, of which he is now a Vice-President.

Mr. WINTER-WOOD has been kind enough to communicate to us the following amusing adventure, which, we are sure, will interest our readers:—

"Whilst a mere youth, and sojourning at Tours, France, with my parents, I one day conceived the idea of walking to the well-known Château of Villandry.

"Seventeen English miles had I to walk, but this distance was accomplished *de bonne heure*, and all went well—as they say when a railway catastrophe is impending—till the return journey had to be made—or rather, as the sequel will prove—attempted.

"The nearest railway station was about two miles off; I started to catch the last train, and arrived just a minute too late!

"Now a minute seems a very short time, but it was long enough to make a great difference to me that night. The only habitation close by was '*Le Moulin de la Chapelle Blanche*,' that is, the mill; and to the miller's hospitality I had to trust. I was soon at the door, and my business—a night's lodging at any price—was made known. My impromptu host admitted me, and in a few minutes we were seated *vis-à-vis* beside the usual French log-fire, while the evening meal was being prepared.

"The worthy miller made me feel *chez moi, pro tem.;* but what was I to pay? All I could draw from mine host on that question was: '*Ne vous inquiètez pas, Monsieur, ça ne vous gênera point.*' (But it did, though, afterwards, very much!)

"In the course of conversation, I learned that an Englishman had once stayed some months at the mill, and taught the miller English and chess at the same time. Seeing my countenance brighten at the mention of chess he, with all the inimitable politeness of a true Frenchman, ran to his treasure-store and produced a set of chessmen, of which his former guest *lui avait fait cadeau* on leaving. They were battered beauties of pure Staunton design. They had evidently travelled, and had been well used in one sense, and badly in another. 'Now,' said my friend, 'if you will render me the tower—vrook you call him—I will play you on the *conditions suivantes.*' Thus, dropping his English, he proposed that we should play at the odds he had named, on the understanding that if I won I was to be entertained and lodged scot free; but if I lost, I was to work in the mill two hours before breakfast, as there was a deal of flour to be got ready early in the day. I could not well cavil with my friend at the price of his hospitality, and, as I had seen much play in London clubs and elsewhere, including the *Café de la Régence,* I accepted the terms without the least misgiving as to the result.

"I removed the Rook—the ears of the Knights had been removed before—and played pawn to K.4. The game advanced with a good deal of determination on both sides. I gained little or no advantage, and in the course of half-an-hour I found myself with two pieces against three, and five minutes later my friend looked up and said, '*Now I will gif you ze mat!*' and *he kept his word!* I bit my lips. The Frenchman betrayed a lurking smile. At length, both of us feeling wearied, we retired to rest. I slept but intermittently, and had just got into a sound slumber, about daylight, when I heard my friend knocking at my door, whilst the flapping of the huge sails of the mill seemed to beat in mocking chorus to his voice; in fact, they appeared to so understand each other, that while one assailed the door, the other was equally importunate at the window. '*Il fait du vent, pas mal,*' cried the miller, '*tout est prêt pour Monsieur!*'

"In a moment all the establishment was on the alert. I dressed myself as quickly as I could, determined to fulfil, with a good grace, my unlucky compact. My suit was a black one, so I rolled up my coat very carefully and put it aside, in order that it, at least, might be saved from the destiny awaiting my other habiliments. All was as jovial as millers and their men are said to be; partly, no doubt, at my expense, but the novelty of the scene was diverting, though the labour was somewhat oppressive. Sack after sack of grain was carried to the mill, whilst sack after sack of flour was carried from it. I acquitted myself to the satisfaction of my employer, and gained the applause of my fellow-labourers. The breakfast, if not exactly sumptuous, was plentiful, and a hearty welcome was accorded me. The meal at an end, I had nothing but my leave-taking to perform, and this I did, I trust, in a manner which became a true-born Briton and a gentleman. My coat was jet black; whilst all the rest of me was white as the driven snow. It is true I had made an attempt at an ablution before breakfast, but it had proved an utter failure, so, on preparing to leave, I again had recourse to washings and brushings, but in vain; the more I brushed the more the flour went into the cloth; the more I washed the more the flour became icicles of dough, which hung from my hair and converted me into an "Old Father Christmas" dressed in a black coat—a figure which, in Merry England, would have been credited to some boys home for their holidays. I had no alternative but to trip it as I was, and this I did; not, however, till the miller had heartily imprinted a splendid impression of his flat, broad hands upon my shoulders on wishing me *bon voyage!*

"Thus I sallied forth among the prairies and the poplars, with the praiseworthy object of reaching my temporary home and my family at Tours. I determined to walk, thinking I might thus escape the observation I was certain to encounter at the railway station, and, to tell the truth, I did not feel at all certain that the officials at such a place might not arrest me instead of sending me to my destination. The *gens d'armes*, of course, eyed me with something more than suspicion, and on more than one occasion reined up their Arab steeds in order to consult together as to their line of duty. This, of course, I only guessed; but there was no mistaking the fact, and I believe my imperturbable demeanour in betraying no intention to escape alone saved me from a most abject exhibition before the *Juge de Paix*. On the way men looked at me with serious misgivings—women gesticulated, and the little *gamins* in the street railed at me. It is certainly true that they 'manage *some* things better in France.' and one of them is that they have not so many 'vulgar little boys' in their highways!

"At last I reached home, 'dead beat,' famished and fainting! The exclamations which greeted me, *chez moi*, may be so easily imagined that I will merely state that they were of the most hideous description, as well as most wounding to my *amour propre*.

"The French *Bonne* went off into an hysterical fit of excitement, whilst vociferating, '*Regardez Monsieur—que lui est-il arrivé?—il est devenu fou!*' ending, of course, with, '*Mon Dieu! Mon Dieu!! Mon Dieu!!!*'

"This, perhaps, may be thought the end of my adventure; but, *au contraire*, the worst part of it is yet to be told, for it has left its imprint on my domesticity more *en evidence* than did the jolly miller's hand on the broad of my back; for a certain devious spirit seems to permeate its atmosphere with the idea that my plight was caused by some peccadillo of my own, and that the miller and his men had rolled me in the flour-vat *pour encourager les autres!* and that the tale of the chessmen was but a fraud. In fact, the event caused quite an epoch in my existence, for, whereas in my pre-erratic days I was, perhaps, too prone to mention when the tea was cold or the toast was dry, I *now* quite see the policy of doing neither, fearing the bitter irony of the remark that I had *better go and breakfast with the miller again!*"

From the several hundreds of problems he has published, we select the following as specimens of his work.

PROBLEMS BY E. J. WINTER-WOOD.

No. 55.

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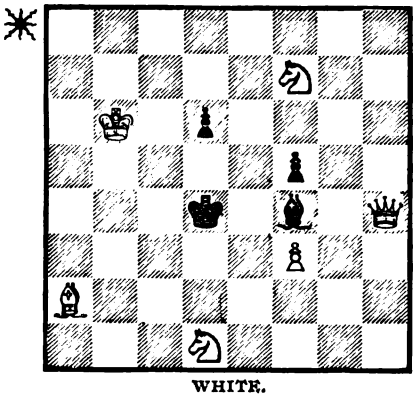

WHITE.

White mates in two moves.

No. 56.

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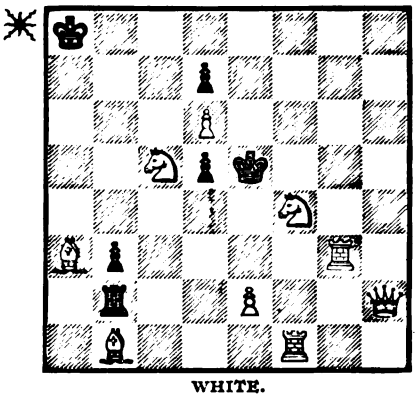

WHITE.

White mates in two moves.

PROBLEMS BY E. J. WINTER-WOOD—*continued.*

No. 57.

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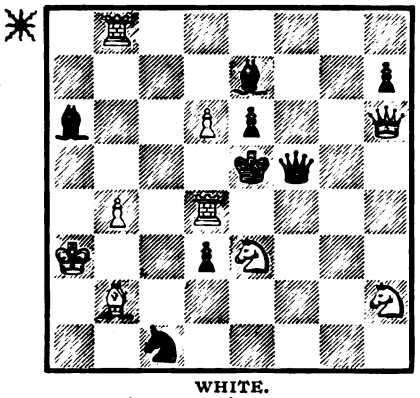

WHITE.

White mates in two moves.

No. 58.

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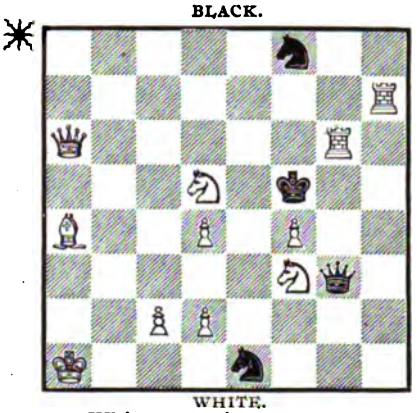

WHITE.

White mates in two moves.

No. 59.

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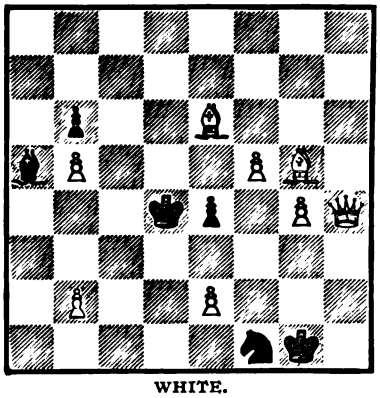

WHITE.

White mates in three moves.

No. 60.

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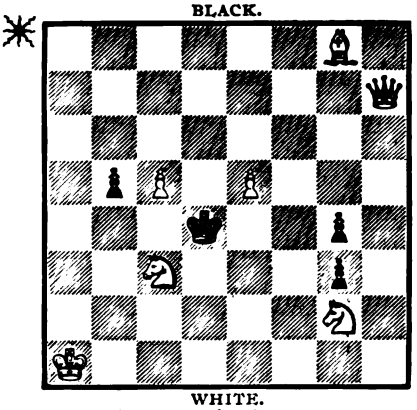

WHITE.

White mates in three moves.

No. 61.

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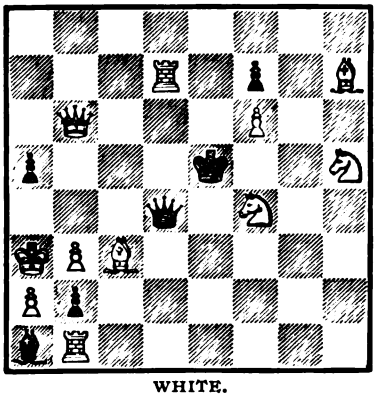

WHITE.

White compels Black to mate in three moves.

No. 62.

By E. J. WINTER-WOOD and H. F. L. MEYER.

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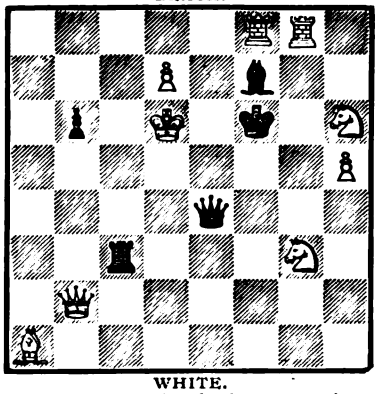

WHITE.

White compels Black to mate in six moves.

It will be noticed the Black Queen has her full range of flight.

CARSLAKE W. WOOD.

HARESTON, in Devonshire, was the birth-place, in 1849, of Mr. CARSLAKE W. WOOD. In common with the other members of his family he was taught the moves of chess as soon as he could distinguish the different pieces. As he grew up he gradually realized that chess was a game not to be lightly handled, and that to become a good player it was necessary to treat it as something more than a recreation; consequently, since he was eighteen, he has vigorously declaimed against what is known in chess parlance as "skittles." To this fact, *and to problem-composing*, he attributes the knowledge he possesses of the game. "Quality, not quantity" is his motto, so that the total number of games he has played is comparatively small, but each one has been a lesson to him and has made a lasting impression on his mind. In opposition to many, Mr. WOOD is convinced that problem-composition is a powerful instructor of the game, because in the process every possible line of play, with its manifold variations, must be studied and worked out.

Having supplemented his education by some years of foreign travel, Mr. WOOD took up his residence with his maternal uncle, Major Sole (5th West York Militia), at Torquay. There, in conjunction with the Rev. H. C. Briggs and Mr. Morton Sparke, he established a chess club, and at the same time edited a chess column in *The Torquay Directory* with great success. It was at this period that, at the suggestion of the Rev. G. A. McDonnell, he started a subscription to purchase the grave and erect a suitable monument over the remains of Cecil De Vere, who was buried in temporary ground in the Torquay Cemetery. This movement was warmly supported by Mr. and Mrs. T. B. Rowland and Mr. T. Winter-Wood, who wrote the pathetic lines commencing:—

Ah! what? Have they left thee alone and unburied?
Disowned in thy tomb and unmarked by a tear?
Shall the scorner say—when from the graveyard they hurried—
"They left not a stone over Cecil De Vere!"

The result was quite satisfactory, and the desired object was accomplished.

In 1888 Plymouth became his place of residence, and there being no chess club in the town, at the urgent wish of the chess community there, headed by the Rev. H. C. Briggs, a club was formed, of which Mr. WOOD was unanimously chosen hon. secretary and treasurer; owing to his energy during his six years of office, the club attained the proud position of being in the front rank of provincial chess societies. Mr. WOOD is an excellent player; in 1890-91 he drew against the veteran Bird in simultaneous play, and came out first in the match games played by the first-class members of the club. He also tied with his brother for possession of "The Silver Cup" trophy. This good form he retained to the end of his secretaryship, and, on his retirement in 1894, he was presented with a massive gold pencil case, suitably inscribed, "as an acknowledgment of the club's appreciation of his untiring energy, unvarying courtesy and attention during the six years he so successfully held office."

He commenced problem-composing about fifteen years ago. Upwards of a hundred of his problems, curiously enough all of them two-movers, have been published in the leading chess columns, and have been pronounced models of beauty and skill. For solving problems he has taken several prizes, but as he has never entered the arena of competition for composing, none of his productions have been crowned with tourney honours, although had he competed he must inevitably have gained many prizes in this branch as well.

He seems to think the most pleasing feature of a long and honourable connection with the royal game, a feature of which everyone would naturally be very proud, is that he is brother to the most gifted lady-composer of this or any age, viz., the highly-talented and much-admired Mrs. W. J. Baird; but of late he has attained for himself a feat which is almost unique, having, during the spring of 1896, in the Gambit tournament of the Plymouth Chess Club come out with a clean score, winning all his eighteen games. His weekly "Chess Notes" in the *Western Morning News* are racy, and the authority in the West of England.

Extract from Mr. CARSLAKE W. WOOD'S letter:—"One thing which always strikes me as very unfair to chess is, that while those who in the merest way distinguish themselves in pastimes where *physical* ability is called into play, are interviewed, portrayed, and in other ways made prominent by the leading periodicals, one finds that those who master the great *mental* science of chess are almost entirely ignored by them; strange, indeed, that a man or woman, who can handle a golf club, a tennis racquet, a cricket bat, or a billiard cue, should be considered more worthy of honour than he or she who can master the thousands of variations and intricacies of the science of chess."

PROBLEMS BY CARSLAKE W. WOOD.

From *The Illustrated London News.*

No. 63.

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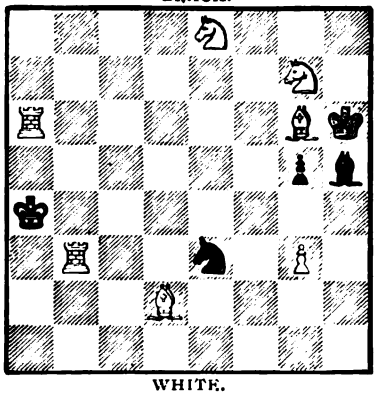

WHITE.

White mates in two moves.

No. 64.

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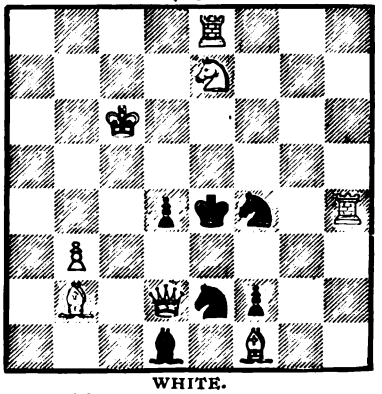

WHITE.

White mates in two moves.

Over forty solvers were cleverly and cruelly deceived by this "catchy" position.

No. 65.

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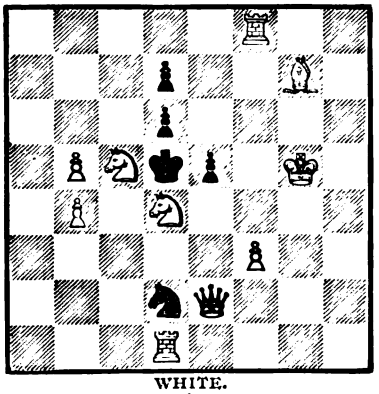

WHITE.

White mates in two moves.

No. 66.

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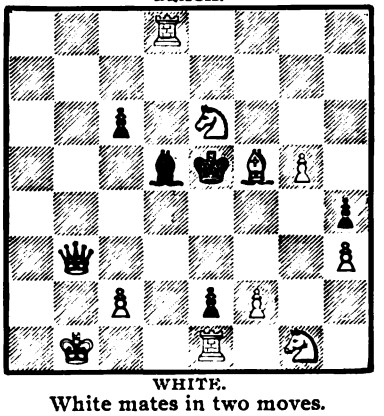

WHITE.

White mates in two moves.

PROBLEMS BY CARSLAKE W. WOOD—*continued.*

No. 67.

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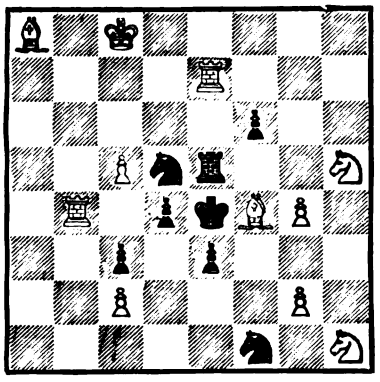

WHITE

White mates in two moves.

No. 68.

THE EIFFEL TOWER!"

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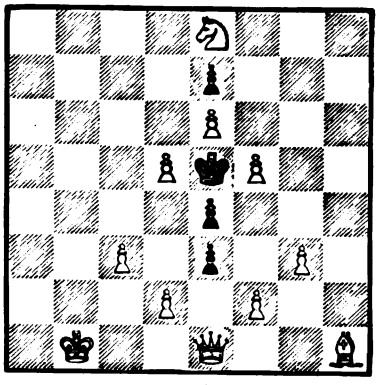

WHITE.

White mates in two moves.

No. 69.

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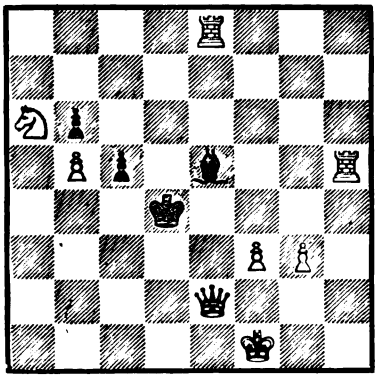

WHITE.

White mates in two moves.

No. 70.

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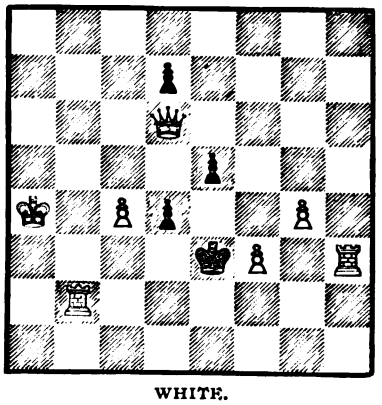

WHITE.

White mates in two moves.

R. G. THOMSON.

ABERDEEN has the honour of being the birthplace of one of the finest problem composers Scotland ever produced. In that clean and beautiful city Mr. R. G. THOMSON first saw the light in 1861, but it was not till 1884 that he was initiated into the mysteries of the noble game of chess. His opportunities for practice were but few, but his enthusiasm and his ability were both of no mean order, so that he rapidly advanced in skill in cross-board play, problem construction, and solving. To show his love of the game, the following anecdote will not be out of place :—

Besides chess, Mr. THOMSON was an ardent supporter of the volunteer movement. Shortly after he had joined the volunteer corps in Aberdeen, it was arranged that an experience similar to real warfare should be made. The volunteers were invited to go into camp about seventy miles from the city, and Mr. THOMSON was delighted with the idea of making his *début* in camp life, as he dearly wished to discover what it was like. Naturally, with the ardour of youth, when the day arrived, Mr. THOMSON was up and about long before the appointed hour of departure. Strolling down Union Street, who should he meet but an opponent of his at chess, whom, hitherto, he had been unable to vanquish. Having plenty of time to spare, he considered it a fine opportunity for another bout with his tough chess friend, so he produced his never-absent companion, a pocket chess-board, and proposed then and there to while away the leisure time with a game. His friend readily consented, and, for the first time, Mr. THOMSON had the gratification of beating his whilom conqueror ; but it was neither an easy nor a speedy victory; the passing hours, the camping-out, the rendezvous, everything was forgotten, all being swallowed up in the subtle delights of the chequered board. When the game was finished and Mr. THOMSON began to look about him, he was for the moment quite puzzled to find himself in full fig as a volunteer; in another moment the camping-out appointment flashed upon him and his heart sank within him when, on looking at the clock, he found that, so much time having been consumed on the game, he was a long way too late for any camping-out on that occasion. Notwithstanding the satisfaction of winning that memorable *partie*, he was sadly disappointed, and came to the mournful conclusion that, in order to avoid all qualms of conscience, one should never start a game of chess with an appointment looming in the near future.

His first appearance as a solver was in 1886, when he won third prize in the *Northern Figaro* tourney, and two years later he secured his first prize in a problem tourney. Since then his successes have been manifold; in all, he has, up to date, taken twenty problem prizes, and twenty-four prizes for solving.

He has composed upwards of two hundred problems, comprising two, three, and four-move direct mates and suimates; healthy, breezy positions, which command the respect and admiration of all lovers of the Problem Art.

As a solver, he stands in the very front rank, having won premier honours, in many instances, when the finest talent of the country was arrayed against him.

For Mr. R. G. THOMSON'S *problems see following pages.*

PROBLEMS BY R. G. THOMSON.

No. 71.
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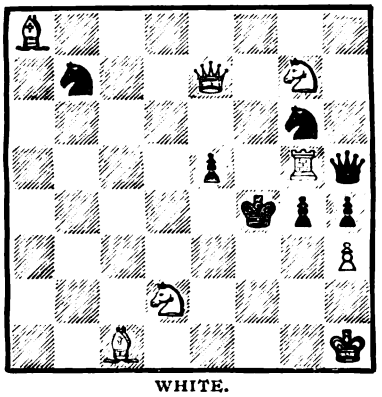

WHITE.
White mates in two moves.

No. 72.
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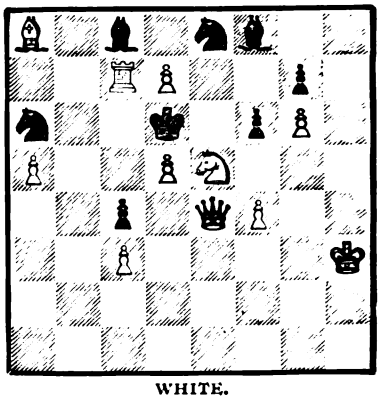

WHITE.
White mates in two moves.

No. 73.
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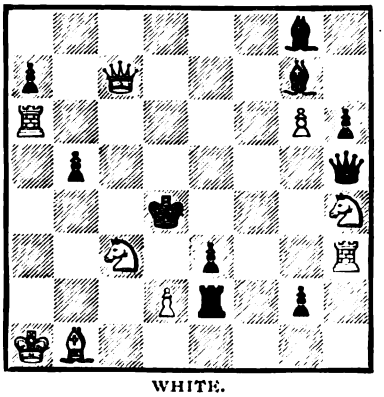

WHITE.
White mates in two moves.

No. 74.
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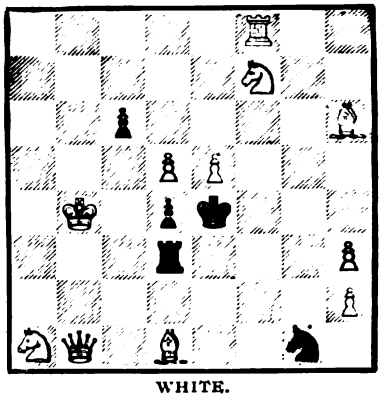

WHITE.
White mates in three moves.

No. 75.
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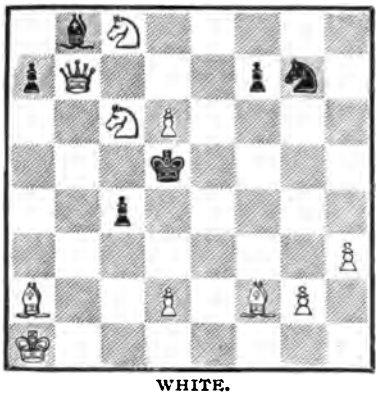

WHITE.
White mates in three moves.

No. 76.
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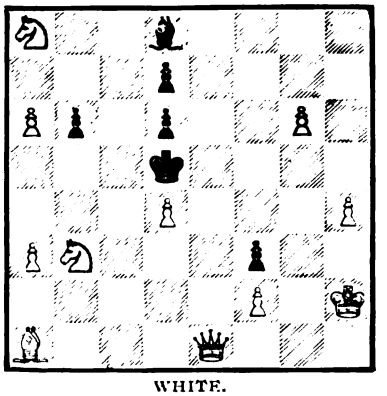

WHITE.
White mates in three moves.

PROBLEMS BY R. G. THOMSON—*continued.*

No. 77.
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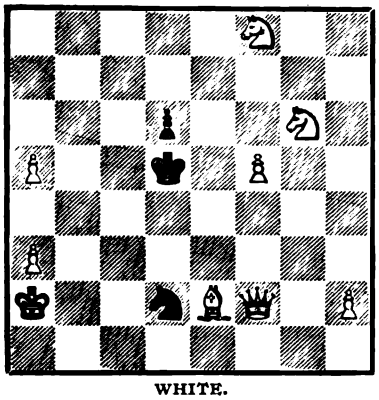

WHITE.
White mates in three moves.

No. 78.
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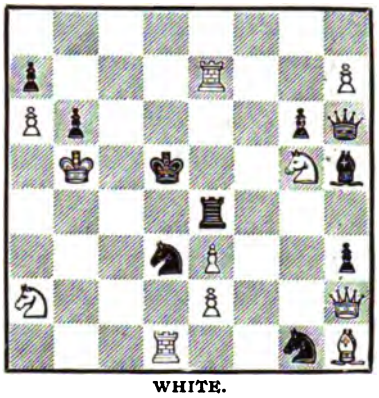

WHITE.
White compels Black to mate in two moves.

No. 79.
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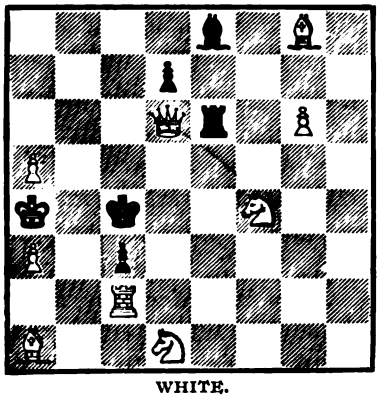

WHITE.
White compels Black to mate in three moves.

No. 80.
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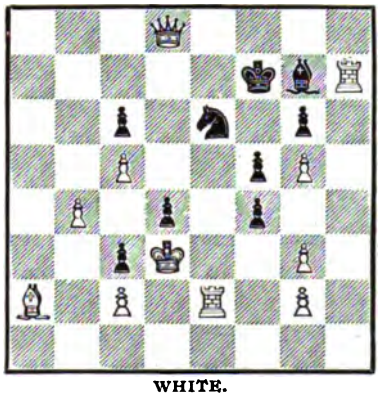

WHITE.
White compels Black to mate in four moves.

REV. ROGER JOHN WRIGHT, B.A.

THE Rev. ROGER JOHN WRIGHT, B.A., was born in the Old Hall, at Mattishall, Norfolk, on March 31st, 1849. His father was the Rev. Henry Wright, Rector of Thuxton, younger son of the late Rev. James Wright, of East Harling Hall, Norfolk, Rector and Lord of the Manor.

Concerning the lineage of the Wrights, it is recorded in an old edition of Burke that "the Wrights of Kilverstone and East Harling, one of the oldest families in Norfolk, and contemporaneous with the Bedingfields, Jersinghams, Pastons, and Wodehouses, have been seated in that county from time immemorial, but now, owing to the rascality of Guardians, their descent can only be authentically traced to the time of Henry VII." On the maternal side he is descended from another ancient Norfolk family, namely, the Castells of Raveningham, whose pedigree goes back to the time of King John, and one of whom, Bartholomew de Castello, was Warden of the Mint in the reign of Henry III., and built the refrectory for the Grey Friars, at their Convent by Newgate, in London, as stated by Blomefield. Whether any of his remote ancestors were distinguished in chess history has failed to record, but as the Castell coat of arms consists of "three castles triple turreted," possibly one of that ilk had a *penchant* for claiming an extra Castle whenever he succeeded in advancing a Pawn to its eighth rank!

However, his father, at least, was well-known, locally, as a strong player, and Mr. WRIGHT, in common with his brothers and sisters, had the advantage of parental instruction in the game from childhood, so that they became a family of chess players.

He was taught the moves of the pieces before he was six years of age. A frequent visitor to Thuxton Rectory was I. O. Howard Taylor, and the fire of Mr. WRIGHT'S youthful ambition was frequently fed by the spectacle of Howard Taylor's wonderful enthusiasm for the royal game. So excited did he become as the game proceeded that he almost invariably threw off his coat (even in the winter) and played in his shirt sleeves! This, perhaps, was only to be expected of one who, many years afterwards recorded of himself, "In 1861 I was so keen upon chess, so ambitious of excelling, that I would rather have given up professional prospects than missed a chess crown." *(Vide British Chess Magazine*, July, 1889, p. 276.*)*

Going up to Cambridge in 1868, Mr. WRIGHT'S mathematical studies caused chess to fall into abeyance. He was appointed "second" Captain of the College Boat Club (Queens'), and rowed in the Annual Lent and May races. Those were happy days, and it is a pleasure to him to see engraved on one of his cups the name of Arnold Morley, late Postmaster-General, as a fellow oarsman in the winning crew of the University Long Vacation Scratch Fours, August 19th, 1869. Charles Dickens, junr., son of the eminent novelist, was also in one of the competing boats on that occasion.

In 1872 we find him competing against Zukertort, who played blindfold against thirteen of Norfolk. Although he resigned after a protracted struggle of ten hours' duration, he nevertheless succeeded in puzzling the great master, who was twenty-five minutes in replying to one move, and fifteen minutes in answering another. Mr. WRIGHT humourously recalls the *séance*:—"On this occasion a very amusing incident occurred, for one of our best players, anxious to perpetrate 'a bit of Morphy,' solemnly announced mate in five moves. 'Ah, ah!' cried the blindfold *savant* as quick as thought (the very tone of his voice betraying how irrepressibly he was tickled at the idea), 'is zat so? Good, very good; but I will give *you* ze mate in *three!* Paw-rn to Rook's fo-urth, sheck!' &c., giving the would-be Morphy the *coup de grace* in splendid style, and leaving him dumbfounded."

"Before this blindfold performance commenced, I had the pleasure of conversing with Zukertort for some time *tête-à-tête*. He was frank enough to tell me that his proficiency in chess was the result of hard and prolonged study—in fact, that he had practised chess six or eight hours a day, almost continuously, for ten years! As the result of his play against us at Norwich, he won every game except one, which was drawn. It was a splendid achievement, but he was considerably overcome by the great mental strain, drops of perspiration hung on his forehead, and the veins in his head and neck stood out in a way painful to behold—sad omens of the melancholy end which ultimately befell him. He did us the honour of saying that he had never previously encountered such tough antagonists."

After this Mr. WRIGHT abandoned chess for 13 years, returning to his old love in 1885, at which time he was living in the Isle of Wight. During the interim the study of chess had wonderfully advanced, and he was obliged to work hard to regain his dormant powers. After two years he succeeded in tieing for first prize in the Isle of Wight Chess Tournament, 1887. In this year he commenced competing in problem and solution tourneys, obtaining the special prize in *The Dublin Mail* Jubilee Solution Tourney, and from that time until the present he has been well nigh uniformly successful in solution tourneys, to which he has devoted his attention almost exclusively. His prize-list includes twenty firsts, four seconds, one third, one fourth, three fifths, and three specials. As mentioned above, he is an ex-scholar and exhibitioner, Queens' College, Cambridge, late Rector of Borrisnafarney, and a Vice-President of the flourishing Sussex Chess Association.

As regards problem-composition, he received an impetus in this direction chiefly from perusing the interesting articles and reviews in *The British Chess Magazine* of 1887, and his first serious problem (*Vide* No. 87) was published as No. 14 in *The Sheffield Independent* Problem Tourney, 15th October, 1887. This problem will be familiar to many solvers as having been used several times by Mr. and Mrs. T. B. Rowland, of Clontarf fame, to illustrate their admirable *Lessons on Solving* From the first he refrained from studying the works of other composers, whereby he attained, we believe, considerable originality, though ofttimes to the detriment of artistic accuracy.

Mr. WRIGHT finds problem-composition a very pleasing recreation, and though hitherto he has made it subservient to solution-work, he hopes, in the near future, to devote far more attention to its fascinating subtleties than he has done in the past.

PROBLEMS BY ROGER J. WRIGHT.

Motto: "Et spero et times."
No. 81.
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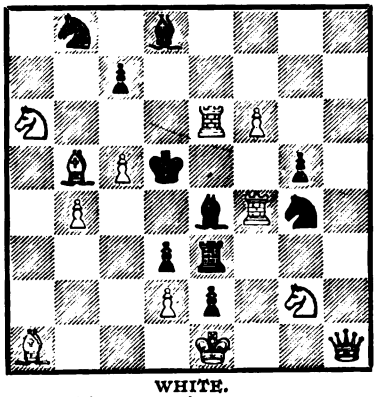

WHITE.
White mates in two moves.

THIRD PRIZE.
British Chess Magazine Novelty Tourney, 1892.
Motto: "Up to Data!"
No. 82.
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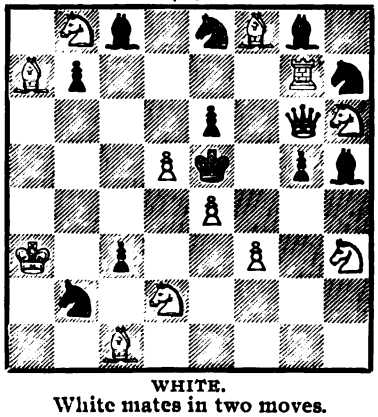

WHITE.
White mates in two moves.

PROBLEMS BY ROGER J. WRIGHT—*continued.*

No. 83.

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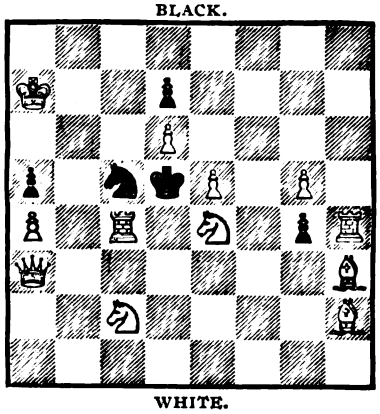

WHITE.

White mates in two moves.

No. 84.

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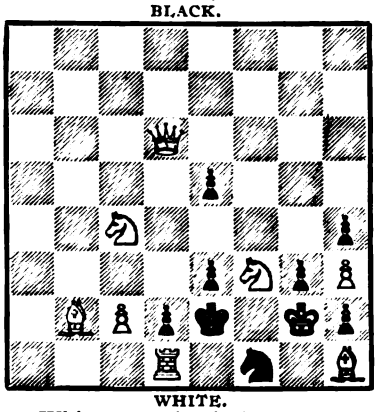

WHITE.

White compels Black to mate in two moves.

No. 85.

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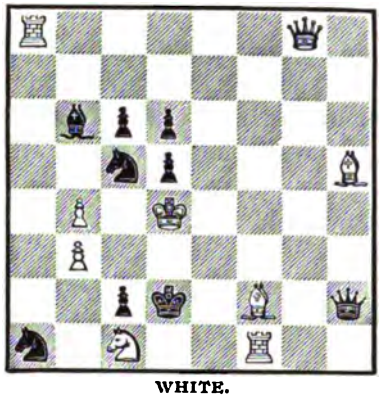

WHITE.

White compels Black to mate in two moves.

No. 86.

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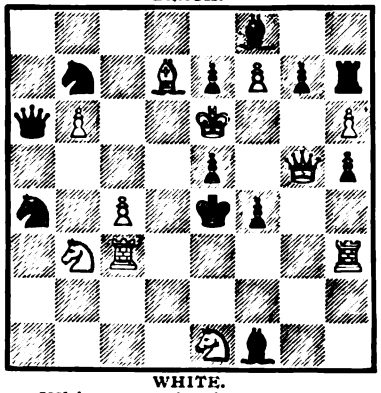

WHITE.

White compels Black to mate in two moves.

"Will-o'-the-Wisp!"

No. 87.

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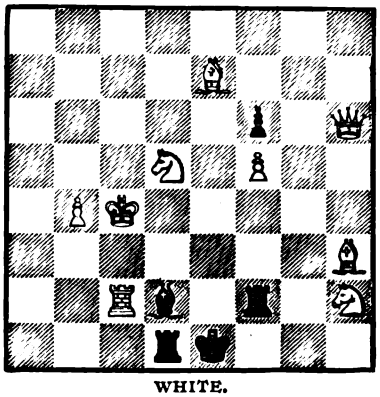

WHITE.

White mates in three moves.

No. 88.

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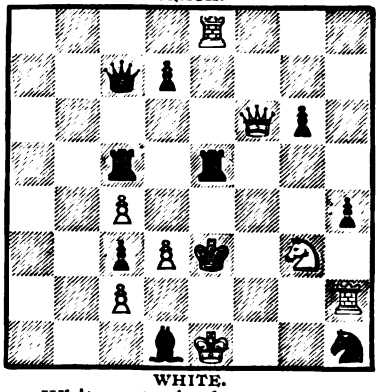

WHITE.

White mates in three moves.

Nineteen of the B.C.M. solvers, including a Cambridge First Smith's Prizeman, failed over this problem.

PROBLEMS BY ROGER J. WRIGHT—*continued.*

No. 89.

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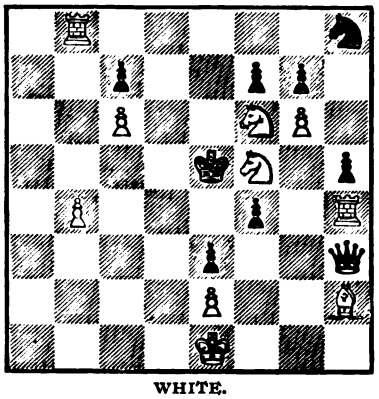

WHITE.

White mates in three moves.

Dedicated to F. R. Gittins, "A Midsummer *Kt's* (Night's) Dream." Composed on Friday night, 21st June, 1895.

No. 90.

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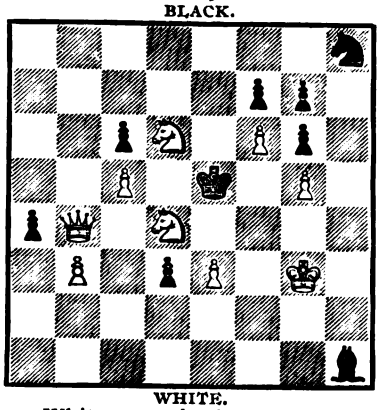

WHITE.

White mates in three moves.

No. 91.

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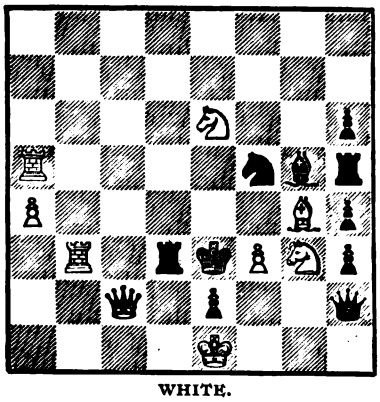

WHITE.

White compels Black to mate in three moves.

British Chess Magazine Challenge Problem, August, 1890.
"The Symmetrical."
Dedicated to R. F. Green and J. Rayner.

No. 92.

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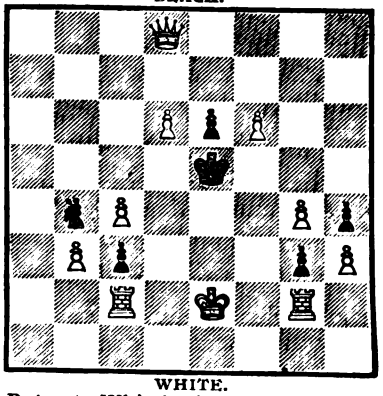

WHITE.

Retract White's last move; then White to play and compel Black to mate in five moves.

REGINALD KELLY, J.P. and D.L.

MR. REGINALD KELLY was born in 1834, at Kelly, in Devonshire, and educated at a well-known school at Exmouth. In fact, there are not many boys of that period, hailing from Devon and Cornwall, who are without lively and even painful recollections of the powerful arm of the then headmaster, the Rev. F. Wickham. From Exmouth, Mr. KELLY went to Harrow, and thence to Cambridge, where he graduated B.A. in 1858. Mr. Kelly tells the following laughable story of his University days :—

"Whilst at Cambridge, I was one of the original members of the A.D.C., and played on the opening night. I well remember the excitement, and, as we fully expected the proctors to interrupt our proceedings, we had provided ourselves with a ladder, which was fixed outside the window from the back of the stage as an easy means of escape in case of need. We started matters with an explosion of gas, through having been forced to use gutta-percha tubing instead of lead for our gas pipes, by reason of the paucity of our funds. During the necessary repairs we had to devise means for not losing our audience, consisting of about fifty, all well-known men in the University; to do this, we supplied them with bread and cheese and beer in the coffee room of the inn adjoining; the meal was long, but our faces were longer on paying the bill next morning.

"Many amusing incidents occurred in connection with this Club, but the best one I remember I shall now proceed to relate :—

"A farce from the Adelphi, associated with the old-time actors, Wright and Bedford, had struck our fancy; it was called 'Binks, the Bagman.' One of the characters was a sailor, who comes on leading a bear with a chain. To act the bear was the true bugbear. Being encased in a hot bear-skin is, to say the least, not pleasant, *ergo*, great difficulty to find a personator of the part. However, I hit upon a plan which succeeded. One young fellow thought he was a born comedian, and I gravely told him that a bear part, properly played, was just the opportunity he wanted, as a vast amount of comic business could be got out of it. He consented, and determined to go for his leader in good style, so as to show the company that he was none of your common sort of bears. I hinted these bearish intentions to the sailor, who, in order to be prepared for eventualities, provided himself with a thick walking stick instead of the usual property stick stuffed with sawdust. When the pair appeared on the stage the bear started some Griffith's donkey tricks, whereupon the sailor gave him a shrewd whack on the snout. This was more than was bargained for by the bear, who at once attempted the proverbial hug; he sprang on the sailor, and, as well as he could in his cumbersome skin, he struggled bearfully for possession of the stick. The audience, seriously thinking the battle for the stick was part of the performance, laughed and applauded most vigorously, and, the more the audience applauded, the more the sailor beat the bear. We, who were behind the scenes, roared with laughter, but the bear was very soon vanquished, and after a parting kick he crept off the stage, divested himself of his skin and quitted the Club never again to enter its doors. Instead of blossoming into one of the greatest comedians of the age, he is now an instructor of youths, a bear leader himself, and to this day he harbours an unconquerable antipathy to sailors."

This is not at all a bad tale for a problem-composer, and its affinity to chess is readily discernible.

Mr. KELLY is a J.P. and D.L. for Devon, also a County Alderman, having been engaged in County work for more than thirty years. Beyond solving two-movers when a boy, he did nothing in chess till 1885, when, in consequence of being obliged to give up hunting, he began solving chess-problems. His

wife was already a famous solver, and he used to be rude enough to laugh at her for wasting so much time over, what he then thought, such a dreary pastime. Beyond his boyish performances, the first problem he solved, or rather tried to solve, was one by Mr. Godfrey Heathcote, to whom he wrote for an explanation of some point which he did not quite grasp, and this was the beginning of a pretty constant correspondence. Mr. KELLY says he is indebted to Mr. Heathcote for very much of his knowledge as regards chess.

Being a modest man, Mr. KELLY has no exalted opinion of his own problems, but he certainly maintains that they have afforded him a vast amount of pleasure, and, as there is plenty of rain during the winter in Devonshire, he has found them, at such times, a highly enjoyable and most pleasant resource.

Our readers can judge of the merits of Mr. KELLY'S problems by the specimens we publish, and will, doubtless, agree with us that they are really good and very meritorious productions.

PROBLEMS BY REGINALD KELLY.

No. 93.
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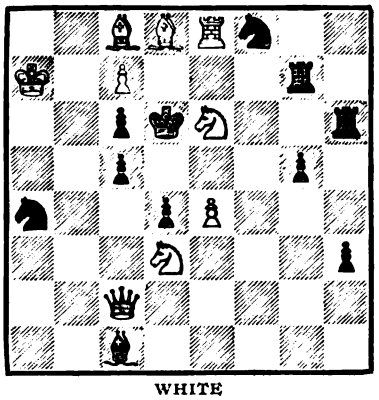

WHITE
White mates in two moves.

No. 94.
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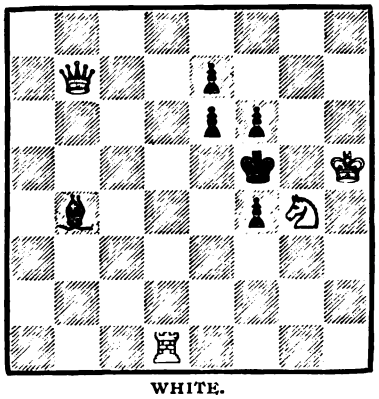

WHITE.
White mates in two moves.

No. 95.
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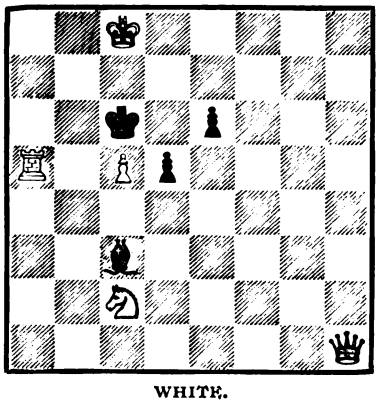

WHITE.
White mates in two moves.

No. 96.
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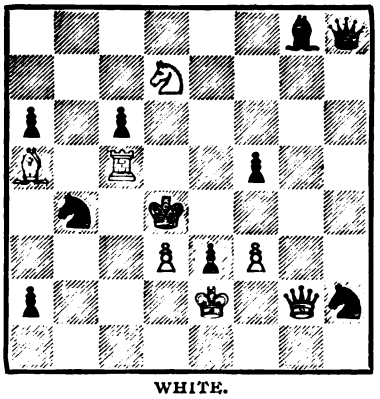

WHITE.
White mates in two moves.

PROBLEMS BY REGINALD KELLY—*continued.*

No. 97.
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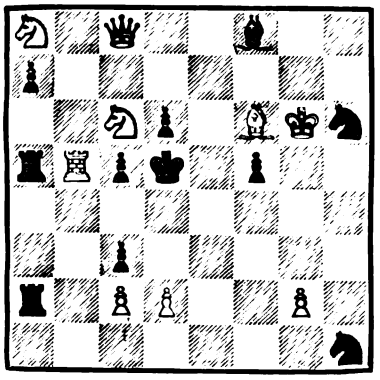

WHITE.
White mates in three moves.

No. 98.
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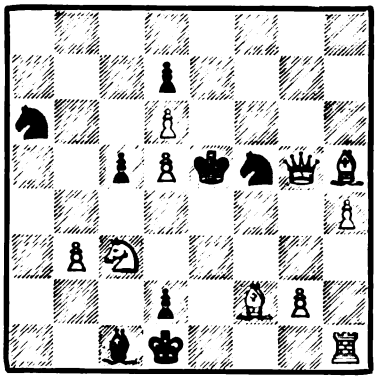

WHITE.
White mates in three moves.

No. 99.
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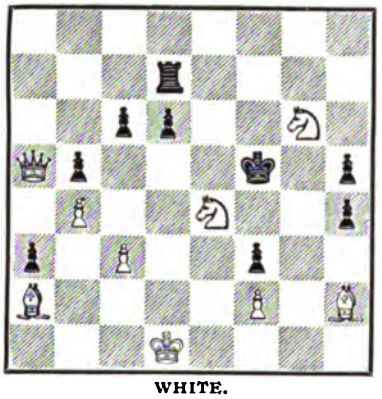

WHITE.
White mates in three moves.

No. 100.
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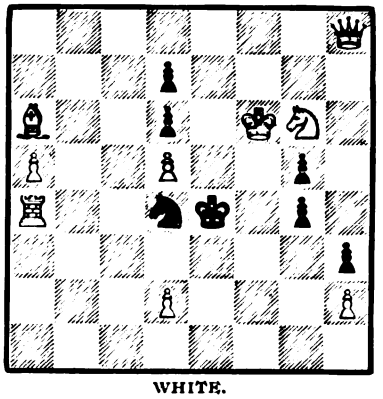

WHITE.
White mates in three moves.

No. 101.
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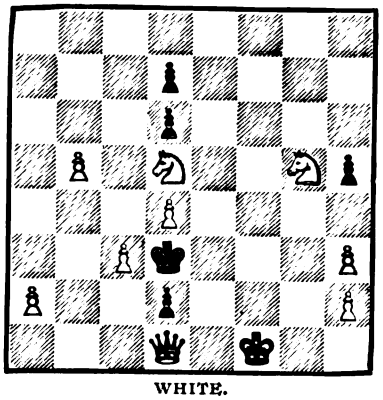

WHITE.
White mates in three moves.

No. 102.
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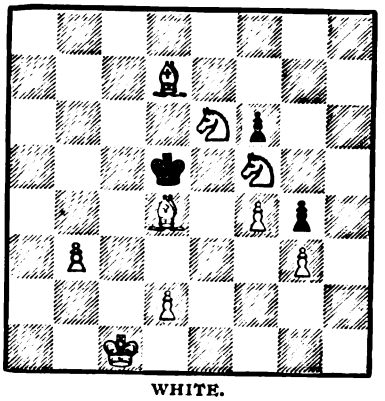

WHITE.
White mates in three moves.

PROBLEMS BY REGINALD KELLY—*continued.*

No. 103.

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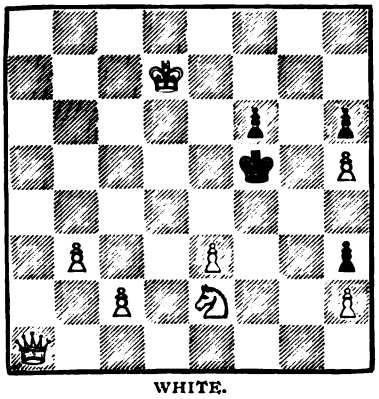

WHITE.

White mates in three moves.

No. 104.

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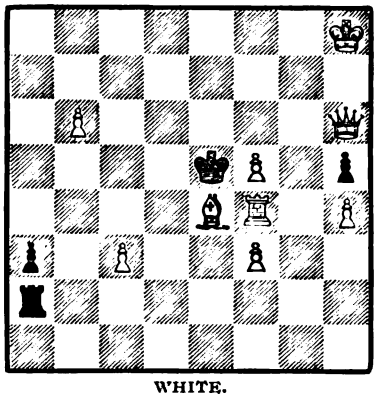

WHITE.

White mates in three moves.

WALTER GLEAVE.

FEW British composers of this era have endeared themselves to our hearts so thoroughly and effectually as Mr. WALTER GLEAVE; and, certainly, none have played such daring pranks with solvers' scores and their own reputations at the same time. His comical parodies of problems, with about a dozen solutions, are the cause of much innocent fun, in which even the defeated solvers join quite as heartily as the successful ones and the author. But when he is in earnest, *C'est autre chose.*

Mr. GLEAVE was born in "Vestminster," as Mr. Weller would style it, on January 15th, 1867, and has lived in London all his life. His chess career extends over some nine years; his compositions number 350 twenty-nine of which have proved successful in problem tourneys, He has seldom competed in solution tourneys, for the simple reason that he could not well cram both branches of the art into the little spare time available for chess. Those that he did go in for generally saw him emerge somewhere near the top. He has acted as judge on four occasions, and we have very reason to believe that his rating of the positions has been most satisfactory.

We have much pleasure in giving specimens of his charming compositions, and cannot better conclude than by giving, in his own words, some of his opinions about chess and problem construction:—

"For the reason given above, 'the game proper' has not had much attention from me, though on several occasions in the past I have had serious thoughts of giving up composing for play across the board. Now, however, without being altogether an enthusiast over the problem art, yet I am of opinion that if one wants beauty and absolute correctness in chess, look for it in the problem before the game. When I say this, I bear in mind that he who plays across the board at the rate of fifteen or twenty moves an hour, has not the opportunity of considering the characteristics I mention to any great extent.

"As regards methods of composing, of solving, and of adjudicating, I am entirely in accord with the views expressed by Messrs. Laws and Rayner in their notable little books, and would advise all would-be composers to give such works as these plenty of attention before launching out into the great world of chess without the proper knowledge of what is right and truly artistic in this branch of the great game.

"There are many, I have no doubt, who, in their hurry to become famous, have allowed themselves to be disheartened, and, perhaps, disgusted, at possibly the deserved adverse criticism which was showered on their first attempt; whereas, had they given a little more time to the theory as set forth in the writings of acknowledged experts, the same problem might have found many warm admirers and received unstinted praise, just through being posed more gracefully or by the mates being cleaner than in the rough unpolished affair which brought the author chagrin and disappointment."

PROBLEMS BY WALTER GLEAVE.

No. 105.
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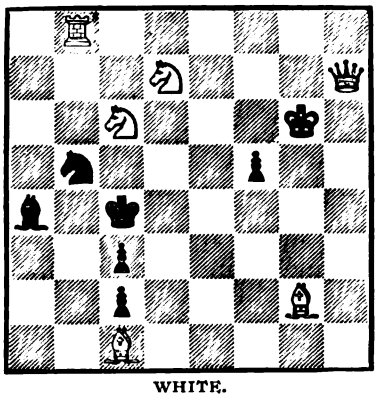

WHITE.
White mates in two moves.

No. 106.
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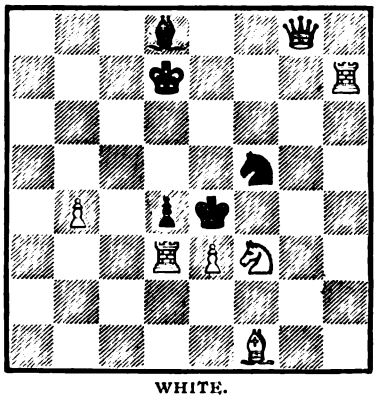

WHITE.
White mates in two moves.

No. 107.
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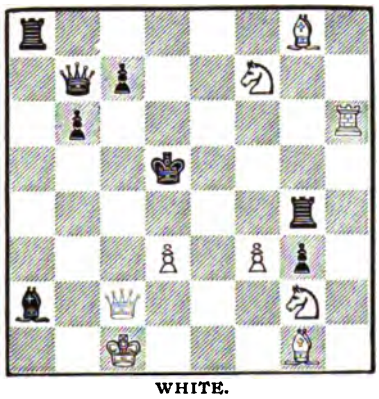

WHITE.
White mates in two moves.

No. 108.
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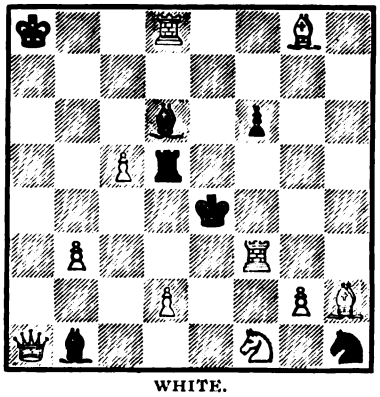

WHITE.
White mates in two moves.

No. 109.
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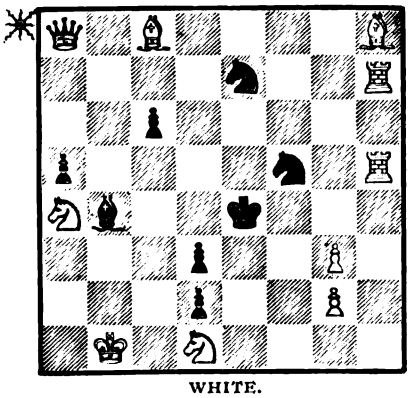

WHITE.
White mates in two moves.

No. 110.
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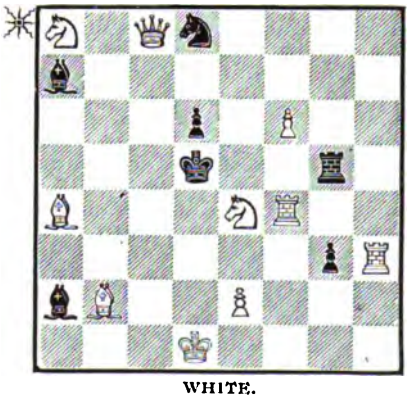

WHITE.
White mates in two moves.

PROBLEMS BY WALTER GLEAVE—*continued.*

No. 111.

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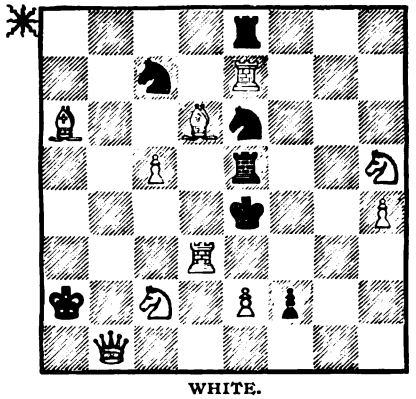

WHITE.

White mates in two moves.

No. 112.

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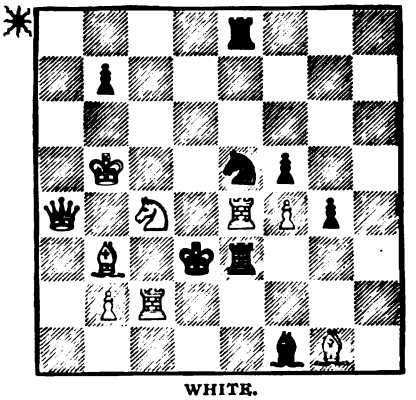

WHITE.

White mates in two moves.

No. 113.

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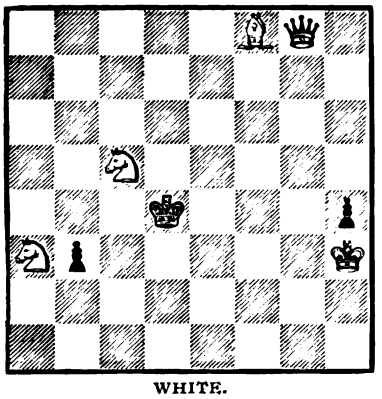
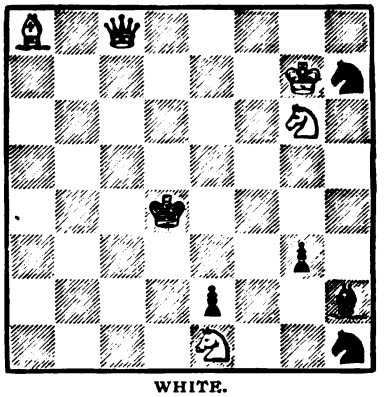


WHITE.

White mates in three moves.

No. 114.

BLACK.



WHITE.

White mates in three moves.

No. 115.

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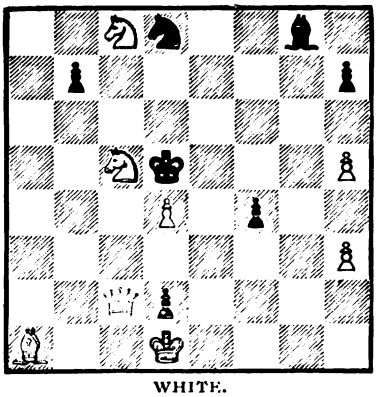

WHITE.

White mates in three moves.

No. 116.

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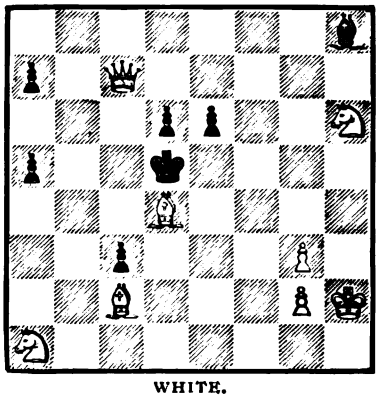

WHITE.

White mates in three moves.

PROBLEMS BY WALTER GLEAVE—*continued.*

No. 117.

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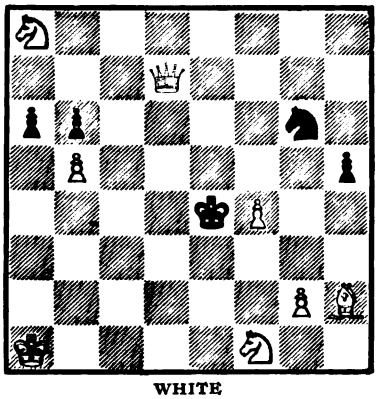

WHITE

White mates in four moves.

No. 118.

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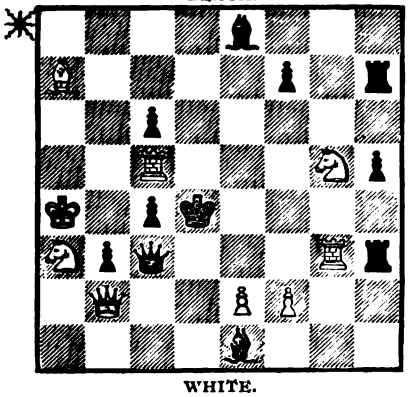

WHITE.

White compels Black to mate in three moves.

No. 119.

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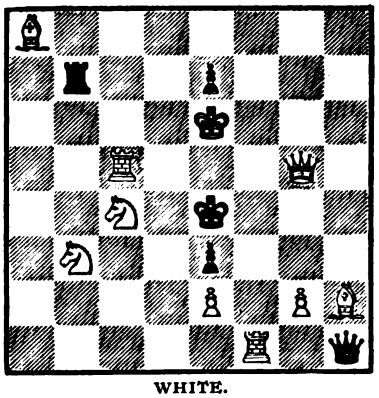


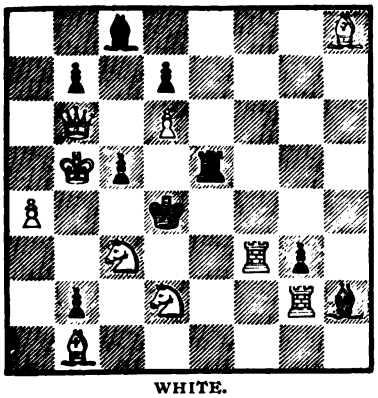
WHITE.

White compels Black to mate in four moves.

This was originally a competitor in one of Dr. Hunt's tourneys, but proved unsound. This correct version has several suggestions from Mr. B. G. Laws.

No. 120.

BLACK.



WHITE.

White compels Black to mate in five moves.

None of the *St. James's Budget* solvers succeeded in mastering this.

Rev. ARTHUR MACKRETH DEANE, M.A.

THE Rev. ARTHUR MACKRETH DEANE, M.A., Canon and Prebendary of Chichester, and Vicar of Ferring, but better known in chess circles as EAST MARDEN, was born at Knutsford, Cheshire, in 1837.

He learnt the game at an early age, and on going to Sedburgh School, he played occasionally, his usual opponent being J. M. Wilson, afterwards Senior Wrangler, and now Archdeacon of Manchester, who generally had the best of the contest.

At Cambridge Mr. DEANE was a Foundation Scholar of Emmanuel College, and graduated in the Mathematical Tripos as eighth Senior Optime in 1859. At that date there was no lawn tennis, crocquet, rifle shooting, or football, and athletics were in their infancy, the first University Sports being held in 1866. Chess also was little played. There were no clubs or team matches between colleges, and the Oxford and Cambridge contest did not become an annual fixture till some years later. Rowing and cricket reigned supreme, and occupied the leisure time of the subject of this memoir, who does not remember playing a single game during the whole of his college course.

After leaving the University, Mr. DEANE was ordained, and for eleven years served in curacies in large towns in the North of England; but here again, from lack either of time or opportunity, he rarely touched board and men. On one occasion, however, he remembers doing so, and it is worth recording.

At Stafford, in 1862 (or possibly in the succeeding year), Dr. Masfen, a leading medical practitioner, had staying with him an expert, who could play blindfold, an accomplishment much rarer then than now. An exhibition of his powers was arranged, and chess players being scarce, Mr. DEANE, one of the curates at the Parish Church, was invited to take a board, with what result may be imagined. Can any one who may read these lines throw any light on the identity of this expert? The number of those who could play ten games blindfold was then so small, that the choice lies between few. Could it possibly have been the great Morphy? This may be negatived or confirmed by the date of his visit to England.

In 1871 Mr. DEANE was appointed by the Bishop of Chichester to the Rectory of East Marden, a small village on the South Downs; and it was then that he first turned his attention to problems. "A Knight's Tour" in *The Illustrated London News* attracted his attention as a novelty in a Christmas number. The solution was discovered after much puzzling, and having sent it to the editor, the solver naturally looked for the *nom de plume* of EAST MARDEN, which he then adopted in succeeding numbers. The list did not then appear till three weeks after the problem; and having once begun in this way, what more natural than to go on solving, slowly at first, and afterwards with greater facility. For more than ten years hardly a first list of solvers appeared in the paper referred to from which the name of EAST MARDEN was absent, and the pseudonym Mr. DEANE had adopted eventually became well known in *The British Chess Magazine*, *Land and Water*, *The Bristol Mercury*, and other chess columns.

Two of his successes as a solver may be mentioned. The first was a puzzle of a novel kind, published in the United States by Mr. G. R. Reichhelm. It was as follows:—"Place the men as at the beginning of a game, and with the sole condition that Black's moves must be the exact counterpart of White's, produce a double stale-mate in twenty-five moves." A prize was offered for the solution, but elicited no response either in America or in this country, till EAST MARDEN cooked the problem in twenty-three moves and claimed the reward.

The other instance of success in what may be called serious solving was in a competition in *The British Chess Magazine*, when edited by Mr. Watkinson. The problems were in from four to ten moves,

and were, in fact, in point of difficulty what would now be called "challengers." The village of East Marden was, however, eight miles from a railway station or a chess club, and it was just the place for a solver with ample leisure at his disposal to go on trying till each successive difficulty was overcome. The result may be given in the words of the late Mr. W. N. Potter in *Land and Water*: —

"*The British Chess Magazine* Solution Tourney ends in favour of our old and regular correspondent, EAST MARDEN, who, with a score of ninety-eight, takes the first prize. Mr. J. G. Chancellor, with ninety-seven, takes second prize, and 'Mercutio' is third with 96 points. EAST MARDEN lost much ground at the commencement in consequence of there being no limit to the number of points that could be made out of 'cooks.' He and three other competitors lost twelve points in this way over one problem alone, viz., No. 3. Subsequently, a limit was fixed, which wise enactment, however, could not, of course, act retrospectively. EAST MARDEN, by hard work and skill, made up for his own loss, and just gained the coveted prize by a single point, but his fellow sufferers doubtless felt that their chances were absolutely destroyed. EAST MARDEN also took a special prize for most 'cooks,' his score being twelve as against eleven scored by J. G. Chancellor, and ten by 'Mercutio,' the last two being again helped by No. 3, but herein legitimately enough." It may be added that EAST MARDEN was just able to defeat his formidable antagonist, J. G. Chancellor, by scoring for a problem in nine moves he had himself composed, and that was too much for his rival.

Of late years Mr. DEANE has been transferred by the Bishop to Ferring, half-way between Chichester and Brighton. Here he is much more in the world than when on the Downs, and, consequently, he has only occasional scraps of time to give to chess. The "All In" Tourney of *The British Chess Magazine* exactly suits him, as it only requires sending keys, and all is not lost if a "cook" is now and then missed. He was the first to ascend to the top for the third time, and is the only solver who has accomplished a fourth climb.

Like most solvers, after a time EAST MARDEN tried his hand at composing, an art in which he has been fairly successful, chiefly with chess puzzles and difficult sui-mates. His first problem was sent to *The Illustrated London News* some twenty years ago. For three or four months no notice was taken of it; the composer concluded it was consigned to the waste-paper basket, and thought no more about it. Great was his astonishment when one day in an Alpine mountain inn, on taking up a chance number of the paper, he saw himself in print. This problem will be found (No. 125) amongst those we give; and it may be added that at the time it appeared Pawn promotion was not the worked-out mine it is at present. The problem had the merit of producing an unusual number of incorrect attempts. A second venture succeeded in gaining the first prize in *Design and Work* for two-movers, on the theme of Knight discovering mate from Bishop (No. 121). In this tourney there were two sections, the winner in the other being Mr. B. G. Laws. This tourney was, it is believed, the first in which solvers were requested to send their opinions on the problems. Other compositions followed, but now for some years only at rare intervals, as time runs short.

Here it may be noted that on one occasion EAST MARDEN appeared in the unenviable position of a convicted pirate. The story may be given as, in view of recent controversies, it may be interesting. Some ten or a dozen years ago, Mr. W. N. Potter asked for a problem for his column, and in return EAST MARDEN sent one he found in his scrap-book that had appeared only in a Chichester parish magazine, with a very limited circulation. No sooner was it published in *Land and Water*, however, than Mr. J. P. Taylor pointed out that the problem was his, and had appeared in his published collection, for which EAST MARDEN had subscribed! The consternation of the unfortunate plagiarist may be imagined! As a mathematician, he was aware that if every inhabitant of the world were to compose a problem, the chances would be very large against any two of them being precisely similar. He could only plead previous good character; point out that there could be nothing to gain by the misappropriation, as the

problem was not sent in for a tourney; and suggest that probably he had seen and liked Mr. Taylor's problem when published, and afterwards reproduced it from memory, while imagining that he was composing it.

Now for the true story. Chichester was then called by Mr. Potter "a city of solvers and composers." The late Sergeant-Major MacArthur had stirred up much interest in chess, with the result that among the thirty or forty members of the club, there were five or six composers of the first rank, a quite unusual proportion. They had a local column, as stated above, and on the editor applying to EAST MARDEN for a two-mover, the latter sent him one from Mr. Taylor's book, then just published. Unfortunately, when the problem was printed, by an error of the editor, the composer was stated to be EAST MARDEN instead of J. P. Taylor. This was cut out and placed in the scrap-book without the necessary correction of name being made. Afterwards, the fact that EAST MARDEN was *not* the composer was forgotten, and thus the problem came to be sent to Mr. Potter in good faith.

Perhaps it may be thought that a composer must remember his own work. That this is not the case will appear from the following anecdote told us by Mr. DEANE:—

Last year he set up a puzzle from a Christmas number without noticing the name of the composer, found it somewhat difficult, and thought the theme original. On looking again, he observed his own *nom de plume*, and found that he had himself composed the problem some ten years before!

Canon DEANE has been for many years President of the Sussex Chess Association, one of the first and most energetic of the county clubs, which attained the enviable distinction of carrying off the County Championship for the South of England in 1895. When the Southern Counties' Chess Union was formed, he was also appointed Chairman of that important body, a position he still holds.

Canon DEANE regards problem-work as a recreation specially fitted for a busy man who cannot spare the time for play over the board. He is himself distinctively a busy man, as may be judged from the fact that in addition to the charge of his parish, he acts as Secretary to the Chichester Diocesan Conference, of its Diocesan Association (for Church Extension), and of the Bishop of Chichester's Fund, while he edits the monthly *Diocesan Gazette*, and also the yearly *Diocesan Kalendar*. He is an active Guardian, gave evidence before the Royal Commissions on Education, and Tithe Rent Charge, and has taken a part in many congresses and conferences on Church questions. He married, in 1883, a daughter of Mr. Charles Lennox Teesdale, J.P., then of Whyke House, Chichester, and has a numerous family.

Our photo is published by kind permission of Messrs. W. & A. H. Fry, 68 East Street, Brighton.

PROBLEMS BY "EAST MARDEN."

No. 121.
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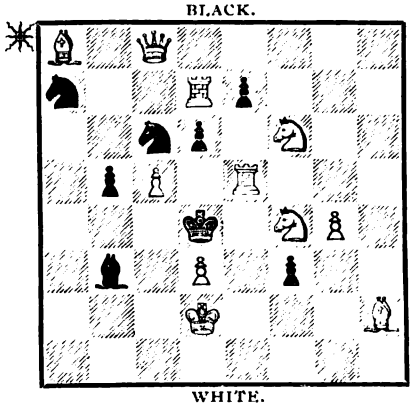

WHITE.
White mates in two moves.

No. 122.
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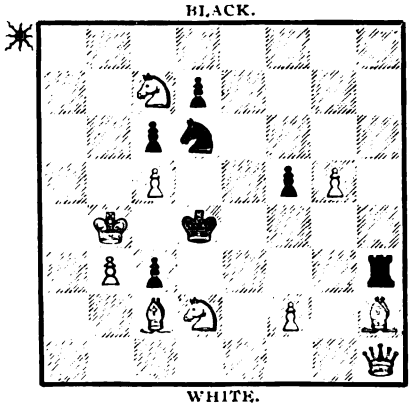

WHITE.
White mates in two moves.

PROBLEMS BY "EAST MARDEN"—*continued.*

No. 123.

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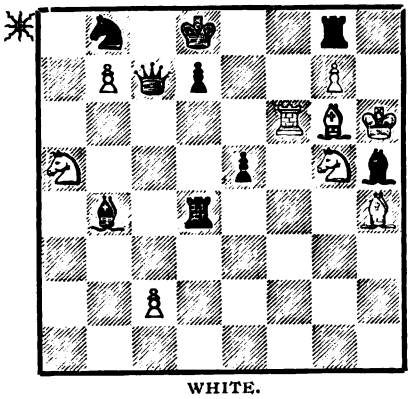

WHITE.

White mates in three moves.

No. 124.

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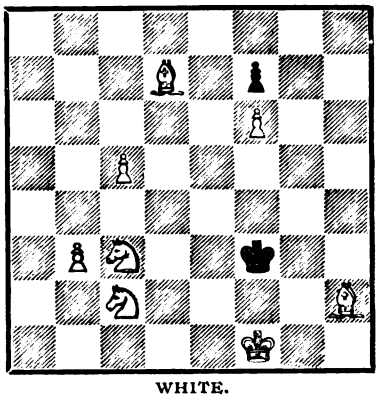

WHITE.

White mates in three moves.

No. 125.

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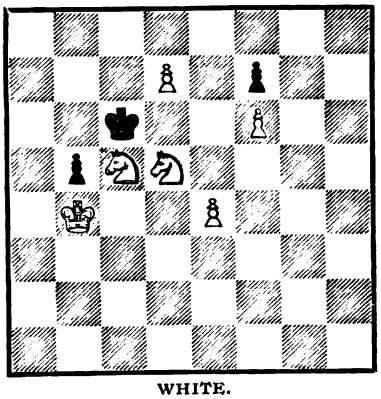

WHITE.

White mates in four moves.

No. 126.

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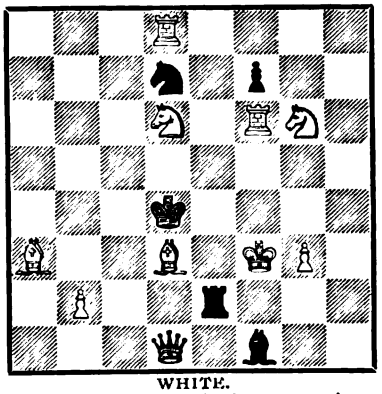

WHITE.

White compels Black to mate in nine moves.

No. 127.

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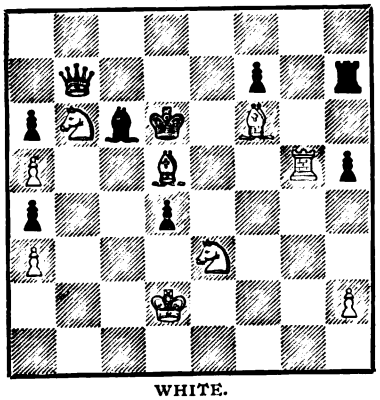

WHITE.

White compels Black to mate in nine moves.

No. 128.

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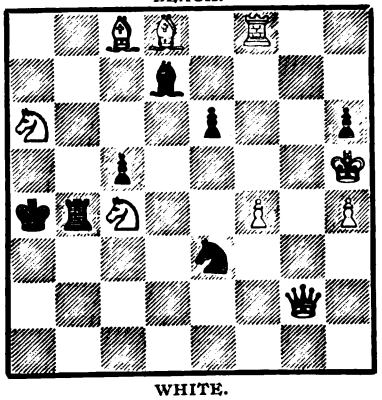

WHITE.

Retract White's last move, then sui-mate in six moves.

HENRY CUDMORE.

THE subject of this sketch, Mr. H. CUDMORE, was born in 1856, at Torrington, Devon. He is by profession a schoolmaster, and is the holder of numerous certificates of proficiency in science and art. He was educated at St. Paul's College, Cheltenham; and in his final examination he was placed on the list among the leaders of his associates. Since 1878 he has resided in London, the scene of the other activities pertaining to his calling.

Mr. CUDMORE is not only a skilful problemist, but also a strong player over the board. He was taught the moves at the age of twelve, but practice in the game was a luxury seldom enjoyed by him during the next dozen years or so; about the end of which interval, it was, he became interested in the problem *branch* of the acquaintant parent *stem*—

> "Which casts as the *chip*, a *shade* just as great,
> As the *shadow* of the *block*"—

though it was not for a year or two after, till 1884, that he decided to take up the acquirement of practical problem composition as a recreation in moments of leisure alternative to the game. Since the date just indicated he has stood sponsor to upwards of one hundred positions, and taken part as competitor in twelve tourneys, seven of his problems receiving prizes, and four honourable mention. As matters of some degree of import in his connection with the game, it may be mentioned that, in the two seasons of 1889-90, while a member of the East London Club, he was successful in winning at scratch the handicaps offered competitively; also in the latter year, playing at the first board throughout, he had the pleasure of contributing the highest percentage of won games to the club record, as well as the honour of receiving from the hand of His Grace the Duke of Fife a choice set of chess implementia complete, as the accruing prize. Electing to fight for the Amethyst Club in 1892-3, and playing at the first and second boards alternately, his score for both years in the inter-contests again caught the highest niche in the tablet; success was also gained in one of the two handicaps. Since its formation he has been a member of the "Chess Bohemians," one of the most vigorous of the London organisms; and as one of its Vice-Presidents he has taken some share in promoting its welfare.

Mr. CUDMORE received introduction to chess directory in 1889, as the editor of a column in the *People's Palace Journal*. Coincidently, he became numbered on the staff of *The Schoolmaster*, and for the last seven years, in its open pages, he has successfully conducted a series of winter problem and solution tourneys, a feature of these contests being the large number of participants, including not a few problemists of note. Lastly, he has taken part as adjudicator in ten competitions; and thus, his chess experience has ranged to some extent over the full amateur course.

For Mr. HENRY CUDMORE'S *problems see pages* 52-3-4.

A FEW REMARKS ON

THE PROBLEM ART.

AN ESSAY BY H. CUDMORE.

(Specially Contributed).

AMONG those who have given attention to the matter, writes our author, there will be little disposition to question the *utility* of the problem as a means of arresting the public attention to matters *caissaic;* its power, too, of arousing enthusiasm among its devotees will be freely conceded; and, doubtless, it is in some measure due to the recognition of its merits in these respects that the problem is now one of the staple features of every important chess column.

On first thoughts it might seem that the chief aim in the composition of a problem would be to set forth a more or less abstruse chess puzzle for the special consideration of the solver; and, formerly, this certainly was so; but since the introduction of *themic* representation, while difficulty for the solver still fully enters into the design, the *embodiment of ideas* has gradually become the main objective point of attainment. As a consequence, a certain value attaches to the modern problem, for the chess *notion* which therein finds its true expression, and this, in addition to the problem's worth from a *solving* point of view.

In order to come with some degree of equity to a decision on the claims to distinction of rival positions, and also for the better appreciation of the composer's skill, tourneys are inaugurated, and judges are appointed whose duty it is to examine, weigh over, and report on the various points in each submitted problem which appear to them to be in accordance, or disagreement, with certain more or less defined principles, the position in the order of merit of any contestant depending on the extent to which their verdict is favourable to it, or otherwise.

This work of adjudication is one not to be lightly undertaken—the various styles of handiwork to be considered, the great amount of labour involved, the conflicting opinions which prevail on what contributes to, or detracts from, a problem's greatness, the total absence from the standard works of any comprehensive system for determining the relative values of competing positions, and the fact that problem-composition is essentially a progressive art, render a judge's task at all times a difficult one; moreover, the personal element which supervenes invests it with some degree of delicacy; while the obvious impossibility of satisfying the legitimate aspirations of the great majority of the competitors assists in making it a thankless, not to say an invidious one. It follows, therefore, that a love of the art for its own sake, and an earnest desire to promote its interests, must ever constitute the leading motives by which an adjudicator will be actuated in entering, and carrying on, a work of this kind; and it will be manifest that much of the success of a tourney will depend on the spirit of toleration, the capability to sustain disappointment with equanimity, and the disposition to good-will having sway over every competitor.

Of the many elements to be taken into consideration in appraising the value of a composition, the question as to its originality will, undoubtedly, be found to be the greatest stumbling-block. Considering the enormous number of problems put forth in various parts of the globe during the last quarter of a century, it is plainly out of the question for anyone to familiarise himself with, much more to be able to recall at will, even the majority of them; and while a judge is bound to depreciate those which, within his knowledge, too closely resemble the works of other authors, and to hold in estimation those which do not appear to labour under any such disadvantages; yet, as his practical acquaintance with the previous accomplishments in the problem world is *ex necessitate rei* of a limited character, there is always the possibility that his distinctions may be quite erroneous, for when the observations of others are brought to bear, it may be, and often is, found that some of those placed in the latter category are as faulty, in point of originality, as those in the former.

To revert for a moment to another aspect of this question, it might naturally be supposed that a super-normal acquaintance with the past performances of the leading composers would constitute one of the special qualifications of those who pose as "reviewers of reviewers," but, alas! even these exalted individuals are as frail in this respect as other mortals, and, indeed, at times more so. Some amusing instances of recent date might be quoted as illustrations of this fact, but benevolence whispers "the bourne of oblivion" as their fittest resting-place.

Turning to some considerations apposite to the *two-mover*, it is interesting to note that, while a few years ago there was a decided preference in favour of the *waiting-move* problem, in recent times the thoughts of the composer are being turned more and more in the direction of the *threat* specimen. And this, perhaps, is not surprising, seeing that it offers a comparatively unworked auriferous field for the display of his talent, besides affording him unique opportunities for strategical illustrations in which the forces, both Black and White, participate. Moreover, as late examples of this style of problem prove it to be almost as susceptible of variation as the average problem of the block or waiting-move type, there seems to be no reason why its continued and enhanced production should not yield recreative occupation to the composer, as well as pleasurable emotion to the solver, for many years to come.

Now for a few observations in reference to *purity*. The general concensus of opinion on the subject appears to be that a problem should exhibit just as much of this quality as is possible, but without overstepping the limits prescribed for rendering the idea with strict regard to economy. All extraneous additions, therefore, for its induction are to be deprecated as infringements of one of the principles of construction, as well as being in the essence an incongruity, and, therefore, inartistic. On the other hand, it must not be forgotton that in two-movers containing very great variety a perfectly clean mate cannot be presented. The stipulations to be apprehended, which govern the matter, appear to be these:—It has been found that the highest number of absolutely pure mates obtainable in a two-mover is limited to six (see problem No. 127

in the author's collection). Now, excluding certain secondary considerations, any augmentation in the number of variations over **six**, results in a diminution of pure mates attainable. Thus in No. 128, a problem with eleven variations, only *one mate* is quite pure, and this is nearly the highest number presentable in a two-mover with this length of variation. On the other hand, the remaining mates are all, more or less, pure; and the true purity value may be tested in the following manner. Allot eight points for each pure mate—corresponding with the eight squares around the Black King—and for each of the remaining mates deduct as many points from eight as there are degrees of impurity. Applying this standard to No. 128, the resulting number of points will be found to be sixty-seven, equivalent to the figures for eight pure mates and three points over. Now it has already been pointed out that *six* is the ideal number of pure mates in a two-mover, so that here is found a total purity equal in worth to something over two pure mates beyond the ideal. The accession shown is due to the secondary considerations just touched upon previously, but which need not be gone into in this presentment. The point to be emphasized, however, is this: a problem may exhibit the highest purity consistent with its idea without a single mate being pure in the absolute.

In dealing with technicalities connected with variation, the question arises, to what extent can variety be considered as a measurement of the magnitude, in the sense of *size*, of a problem's idea? To take a concrete example from the collection appended, the single idea in No. 124 is expressed within the limit of eight variations, and this is the maximum number up-to-date, within the compass of which an idea of this kind can be presented; that is to say, in a two-move problem where a part of the theme consists in allowing the Black King three strategical changes of front, the number of variations is limited to eight. Now, generally, in a series of two-movers, when the *flight squares* of the different problems are in the ratio represented by zero, one, two, three, and four respectively—* then the maximum number of variations are in the proportion, within a margin, of seven, six, five, four, and three respectively;† or, in other words, the highest presentable number of variations in two-movers varies inversely as the number of movements at the disposal of the Black King; and hence the corollary.—The measure of the grasp of a two-move idea is variety plus mobility at the centre of defence, which, in a problem, is coincident with the centre of attack.

Following this deduction, comes the query: Are ideas involving movement for the Black King inferior, in the sense of being comparatively unworthy the composer's attention, to those wherein this liberty is completely curtailed? Perhaps the proper consideration of the question turns on the constructive ability, including ideality, required for their accurate representation; and this will be affected in some degree by the composer's idiosyncracy, connoting *style*. Now, conceding that the theory of combinations compels the relative rarity of the first-named ideas; yet, when, on the one hand, the extreme paucity of problems in which this kingly movement is afforded, and whose variety verges on the ultimate, is compared, on the other hand, with the plentitude of those fulfilling the same condition in regard to variety, but where defensive movement at the centre is withheld, an inference is presented that the difficulty encountered in each case was, at least, not greater in the latter than in the former. Again, a great many of the problems in the second category are of the mosaic or patch-work pattern; that is, aggregates of units put together piecemeal as the exigencies for filling up a gap or rounding off a corner necessitate, a state of things *shut out* when "freedom triumphs in the midst." Now, it is admitted by common consent, that ideality is shown to be at the highest, and constructive skill at the greatest, when the disposition of the pieces and the mutual relations between the forces demonstrate the unity of the conception; it cannot be said, therefore, that to any *one* of those in the mosaic mould belongs the monopoly of either of these fancies. Intimately related to those just mentioned, but superior to them in enlargement of idea and in the union of the parts, come problems with themes wherein two or three separate thoughts are blended into one harmonious whole, filling the picture to the utmost extent; but here, again, each individual thought is relatively of a diminutive character, and each a separate effort of the imagination; so that once more ideality is not found at the highest pitch, though it is quite allowable that the greatest skill may be required in the *welding*. Last of all come the problems in which evolutionary manœuvres at the centre of contention are completely at a discount, but wherein the topic consists of a single sentiment of sufficient transcendency to exclude all other. Here, then, finally, relevant to the two-mover, is reached the limit to the range of the imagination as circumscribed by the laws governing composition, when inactivity reigns in the coincident seat of offence and defence; and it is, therefore, only with such thoughts as press forward in this contemplation that the comparison instituted need be made. The question comes, then—Is the effort for a creation of this kind *greater* than for one of those enunciated at the beginning of this enquiry? The answer lies in the conviction which comes from experience; and, so far as the little of the writer's own is concerned, the postulate intervening is one of the things whose proof is not yet.

As a concluding remark comes the reflection, that in thus following along a beaten track, trodden extensively by the feet of others, it may also follow that many of the points put forward in these few contributory observations have, in all probability, been fully dealt with by other and greater individuals on similar occasions before. But, seeing that some expression of personal opinion forms part of the design consistent with this work; and, as the feeble rush-light, with it one spark of originality is but the *echo* of the greater and lesser luminaries by which the foot-steps are guided along the path of progress in the pursuit of the ideal; even so, in some such considerations as these, rests the writer's *apologia*.

* Notions beyond these may be reckoned a negligible quantity the law of combinations compelling their rarity and loss of "verve" is appreciable.

† Repetitive mates, and those of an incoherent character, are not taken into account in these figures.

PROBLEMS BY H. CUDMORE.

No. 129.

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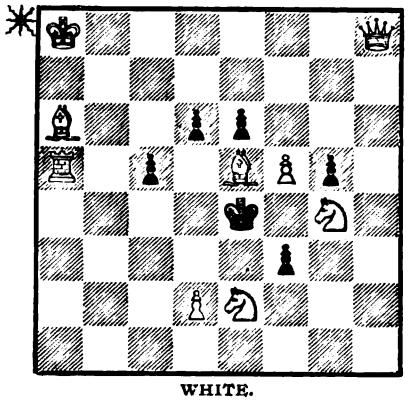

WHITE.

White mates in two moves.

No. 130.

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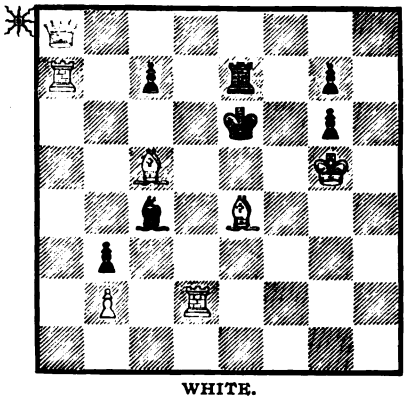

WHITE.

White mates in two moves.

No. 131.

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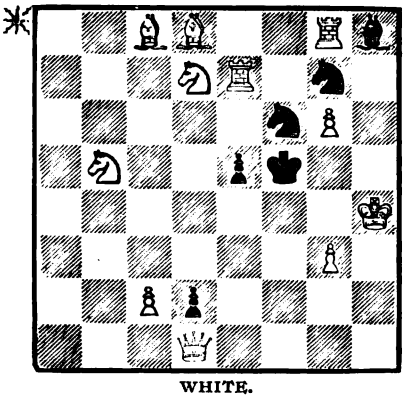

WHITE.

White mates in two moves.

No. 132.

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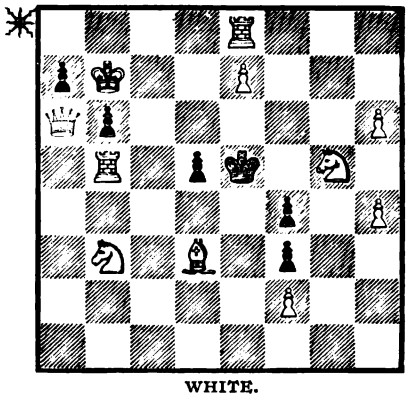

WHITE.

White mates in two moves.

The first recorded two-mover containing six pure mates.

No. 133.

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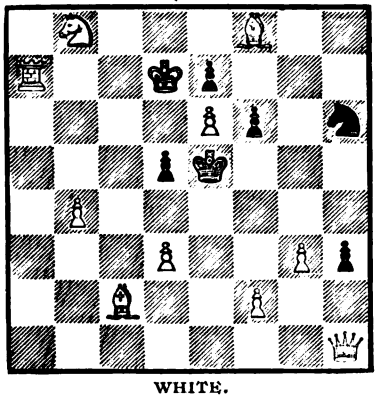

WHITE.

White mates in two moves.

No. 134.

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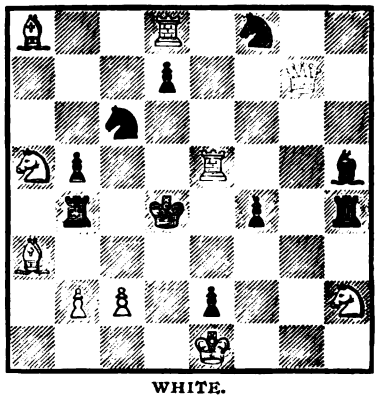

WHITE.

White mates in two moves.

PROBLEMS BY H. CUDMORE—*continued.*

A threat problem with eleven variations.

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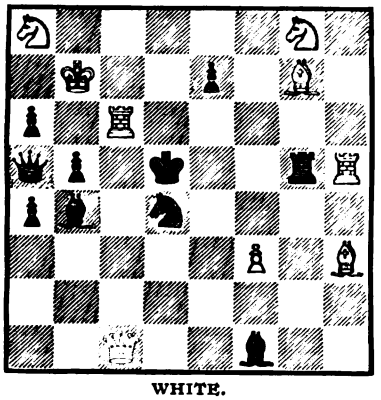

WHITE.

White mates in two moves.

A threat problem with eleven variations.

No. 136.

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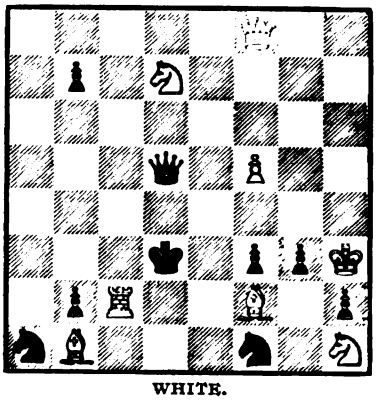

WHITE.

White mates in two moves.

No. 137.

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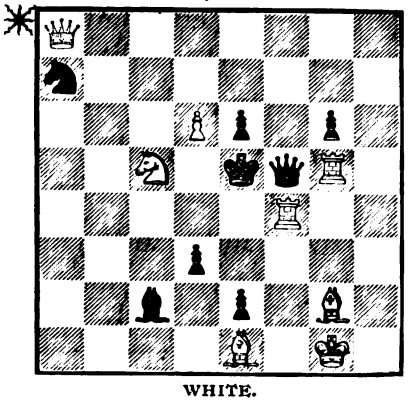

WHITE.

White mates in three moves.

No. 138.

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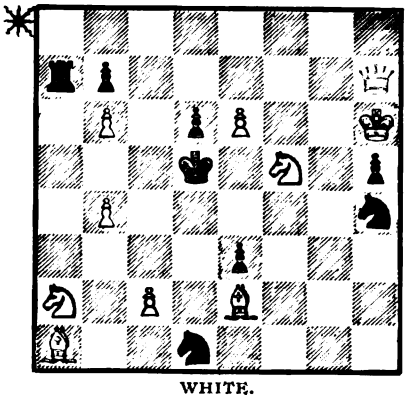

WHITE.

White mates in three moves.

No. 139.

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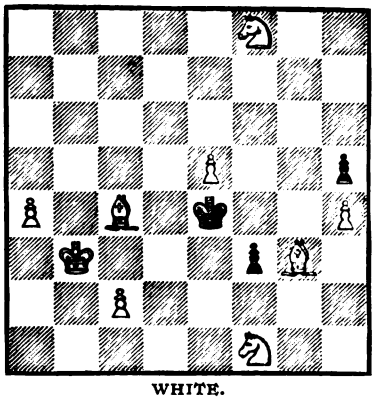

WHITE.

White mates in three moves.

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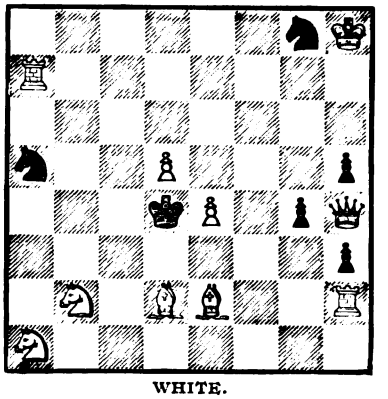

WHITE.

White mates in three moves.

PROBLEMS BY H. CUDMORE—*continued.*

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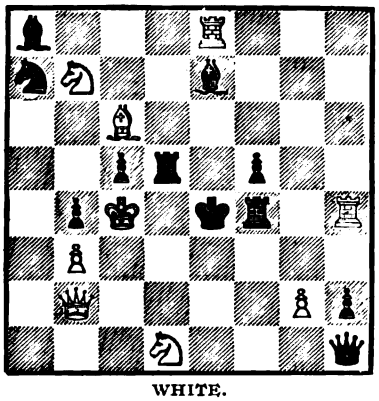

WHITE.

White compels Black to mate in two moves.

No. 142.

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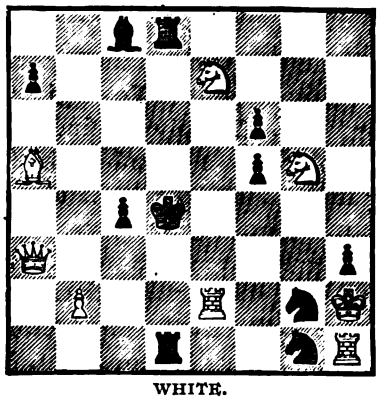

WHITE.

White mates in two moves.

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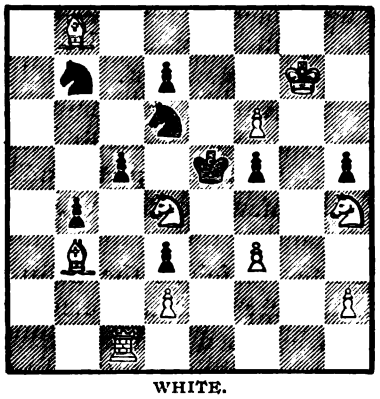

WHITE.

White mates in three moves.

No. 144.

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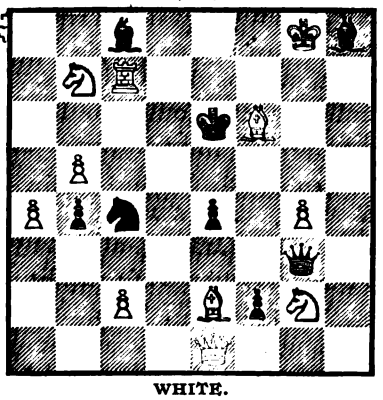

WHITE.

White mates in four moves.

MR. JAMES STENT.

THE autobiography of our friend, whose likeness we now present, is too good to be lost. It contains, at least, one capital idea; and we heartily agree with him that the establishment of a "properly constituted central authority" is a consummation much to be desired. A flying visit to Town gives us the opportunity of calling down Catford way. Luckily we find him "at home." Cigars are lit, our coffee sweetened to a T, and we proceed to business:—

"My first acquaintance with chess dates really from almost the earliest years within my memory, for among my childhood's most cherished treasures were three vols. of the *Saturday Magazine*, of the years 1841-3, containing, amongst a wealth of other subjects dealing with fiction, travel, and the arts and sciences, two series of papers, entitled 'On Chess' and 'Easy Lessons in Chess.' I do not remember that the historical and practical chapters interested me very much then, except anecdotes in the former, as for instance this: 'William the Conqueror, in his younger years, while playing at chess with the Prince of France, lost a mate, and was so provoked thereat that he knocked the chess-board about his adversary's pate, which was the cause afterwards of much enmity between them.' But, undoubtedly, the illustrated account of de Kempelen's Automaton Chess-player was a continual source of interest and wonderment to me, and, as years passed by, that interest led me again and again to read the whole series of papers, and, before I had learned the moves, I made a vow that one day I would know how to solve those curious things called problems, with which the author closed his lessons. That must be about twenty-five years ago. I still have those treasured volumes, and long ago I solved those problems, but it was only in a comparatively recent number of the *British Chess Magazine* that I learned who one of my first hero-authors was—Professor Tomlinson. Long has he lived; may he yet long be spared to enjoy life's retrospect; and, among the visions of the past, surely some of the brightest thoughts and the happiest recollections will belong to those moments when Caisse shall gently move the kaliedoscope of memory.

"I learned the moves of the pieces about the year 1880, and later on joined the Greenwich Chess Club, and of the life there I have the pleasantest recollections. The chess-pieces themselves, in their honourable old age, were part of my enjoyment. The well-matured boxwood men had attained a rich amber tint, and one old member of the Club seemed to have so assimilated their very colour and atmosphere that he might have been compared to an olden boxwood king or knight. The finger-marks of age upon him compelled the idea that Father Time had made good use of him in the game of life. The Secretary of the Club was Mr. H. J. Banks, now a member of the Metropolitan C.C., and did much useful work in originating the Annual Meeting of Secretaries, an arrangement that lasted for years, and was, I believe, the little plant which grew and has since blossomed into the London Chess League. Soon after the old Greenwich Club had ceased to exist, I joined the New Cross C.C., a powerful little organisation, which is, however, now suffering, in common with most other suburban clubs, from the concentration of chess life in the metropolis. And I may, perhaps, be permitted here to remark the fact that, notwithstanding the power held by those highest in authority in London chess circles, all the organisation, the great number of powerful clubs, and the phenomenal playing strength contained within even the City proper, yet there is no true centralisation. The present organisation of chess throughout the country—counties, towns, clubs and players being well in touch with each other—may be likened to a pyramid of which the apex is wanting. Indeed the strength at present largely latent, the opportunities running to waste, the possibilities lying dormant for want of a properly constituted central authority, might well be

pointed at as a glaring anachronism. Before severing my connection with the New Cross C.C. I well remember playing the most eventful match-game in my somewhat small experience. Our Club engaged in a match with the Three Pawns C.C., and my game had not proceeded far before I put my queen *en prise* to a bishop. But playing with the energy of despair, I forked my opponent's queen in the end game, and won with a solitary pawn. An historic interest attaches to the Three Pawns C.C., for it eventually amalgamated with the Monument C.C., and finally emerged into the Metropolitan C.C., at the present time the League Cup holders. I have been a member of the Metropolitan from almost its commencement, but have never played in its matches, inasmuch as though I dearly love a good fight, a match-game to me is a matter of intense excitement, and I prefer abstention when the cost of indulgence is an almost sleepless night.

"I was born in London (not within sound of Bow Bells) March 31, 1863. At the age of 13 I entered the service of one of the London daily papers, and have remained there from that time. I have not too much time for chess. Still, what is hardly won is prized the most, and the few hours I am able to devote to my favourite recreation are like diamonds set in rubies. I am not a prolific composer. In six years my published problems do not number more than one hundred. Ideas come to me slowly, and there is no anxiety to finish a problem once commenced. Often a satisfactory position is set aside for months to again undergo alteration if I am in the humour. The mere act of composing is a reward in itself, and conveys a different pleasure from that derived from surveying the finished problem. That unhappy soul, the individual who 'solves at sight,' 'sees at a glance,' and measures the value of a problem by the ticks of a watch, I fail altogether to understand, but should he ever so far forget himself as to find pleasure in my problems, his enjoyment as solver would be to mine as composer in the ratio of something like one to one hundred. This I regard as sufficient inherent proof that the Chess-problem Art is rightly so termed. The first result of all arts is pleasure obtained in the expression of ideas.

"It was not until the autumn of 1889 that, finding a difficulty in getting friendly play over the board at home, it occurred to me to try and compose a problem. I had previously been a casual solver in the more readily obtained chess columns, including our own local paper, the *Kentish Mercury*, then under the guidance of Mr. Howell, of the Ludgate Circus C.C., and had already imbibed a considerable enthusiasm for problems. This culminated on obtaining a copy of F. Healey's Bristol problem, which I solved in two sittings, being one of the first three-movers I ever attempted. Considerable romance was there in the thought that, as far as could be ascertained, the 'Bristol' theme was a complete discovery. About this time also appeared the excellent series of problems heading the well-edited columns in the *Evening News and Post*, under Mr. Gunsberg's editorship. It was with fear and trembling, therefore, that I addressed my first problem to the editor of the *Morning Post*, to be published under my initials. These the printer altered to I. S. (for which I inwardly thanked him), and so it appeared, much to my surprise, on November 18, 1889. Much more to my surprise, it proved to be the most successful two-mover in the *Morning Post* for that year, having the fewest solvers. It is first in my selection given on another page. Its immediate successors were published in the *Evening News and Post*, and were very well received.

"No. 150 won first prize in the *Kentish Mercury* tourney, 1891. No. 153 is one of my first attempts in three-movers. No. 156 is of the complete block type, and is my favourite. No. 152 was awarded third prize in the *Hackney Mercury* 'conditional' tourney, 1893. No. 158 divided fourth prize in *Hackney Mercury* Tourney, 1892. No. 159 awarded hon. mention, 1891, same paper. No. 160 is an amusing position specially composed for, and published in, celebration of the *Kentish Mercury's* 300th problem.

"Composing little, I have not competed in many tourneys. Out of eight entries I have won four prizes.

'I have taken part as judge in one or two of the *Kentish Mercury* tourneys, in the last *Scholastic Globe* tourney, and in the recent *St. James's Budget* tourney.

"I never received any instruction in composing, nor can I truly say that books have helped me much. There is one work, however, which is always a mental stimulus, viz., A. F. Mackenzie's 'Chess: its Poetry and Prose,' dealing, as it does, with the subject in a spirit which has my complete sympathy. My two favourite chess columns are that edited by Dr. Hunt (*Brighton Society*), and that edited by Mr. Tinsley in the *Kentish Mercury*, which is conducted with great zeal and success. I am a fairly successful solver, and possess a small, but comprehensive, chess library as one result."

And now, dear boy, let us "make a move" towards the station, or you will miss the last train. One parting grip; and, as the "Lights o' London" fade away in the distance, we pleasantly recall our evening spent in the company of such a true chess knight as JAMES STENT.

PROBLEMS BY J. STENT.

No. 145.
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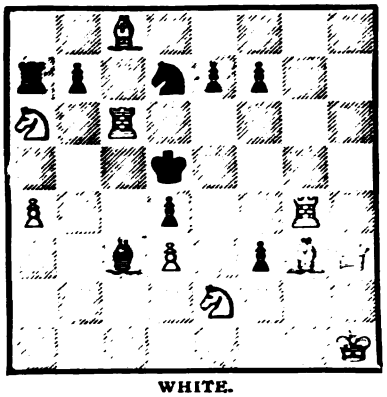

WHITE.
White mates in two moves.

No. 146.
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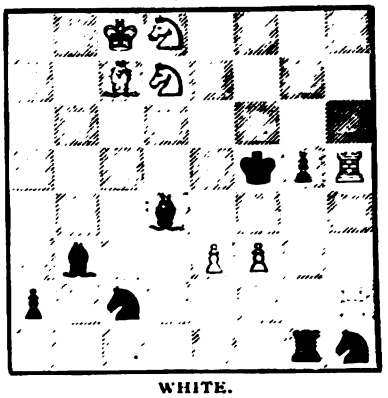
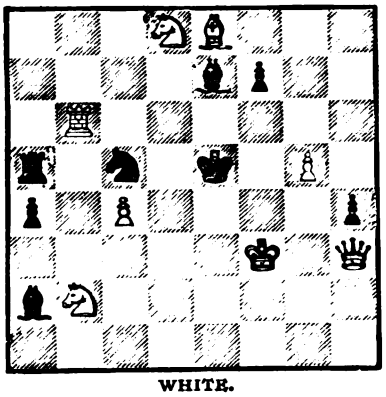


WHITE.
White mates in two moves.

No. 147.
BLACK.



WHITE.
White mates in two moves.

No. 148.
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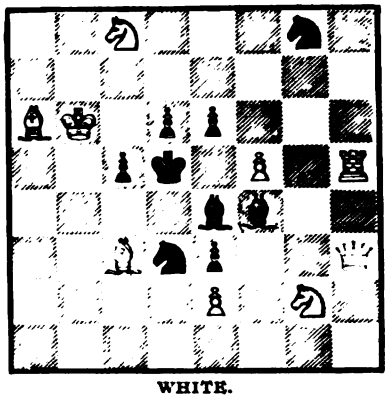

WHITE.
White mates in two moves.

PROBLEMS BY J. STENT—*continued.*

No. 149.
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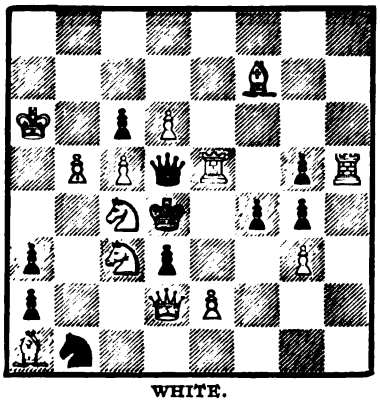

WHITE.
White mates in two moves.

No. 150.
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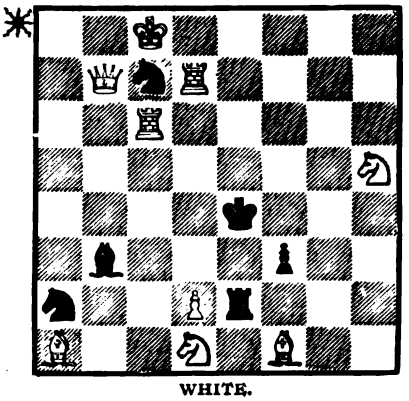

WHITE.
White mates in two moves.

No. 151.
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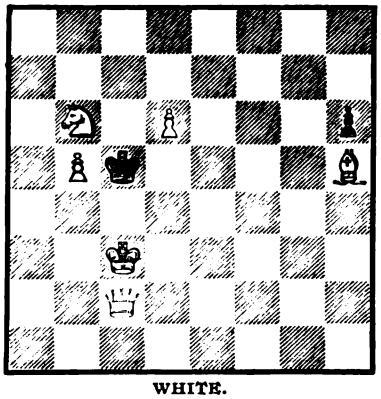
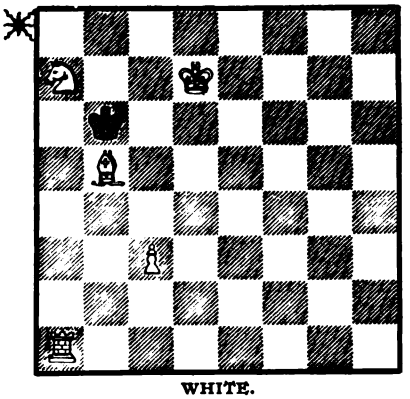


WHITE.
White mates in three moves.

No. 152.
BLACK.



WHITE.
White mates in three moves.

No. 153.
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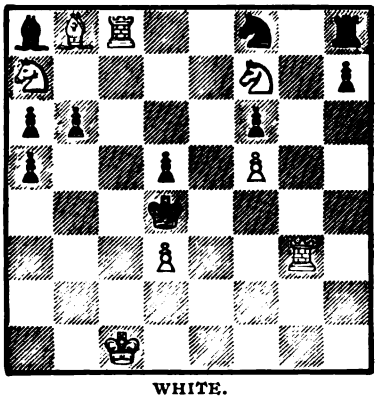

WHITE.
White mates in three moves.

No. 154.
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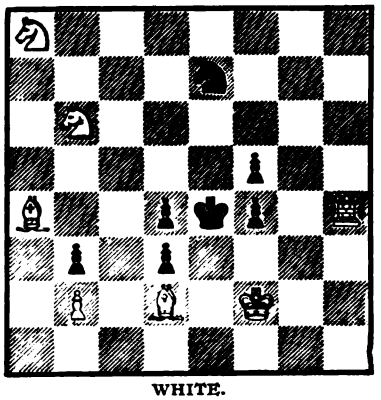

WHITE.
White mates in three moves.

PROBLEMS BY J. STENT—*continued.*

No. 155.

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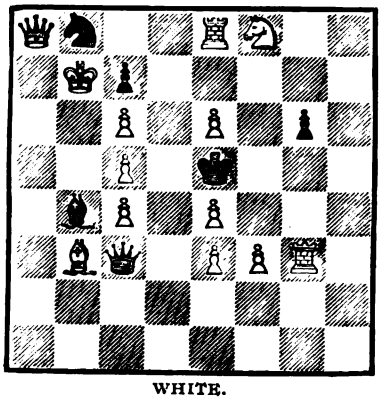

WHITE.

White mates in three moves.

No. 156.

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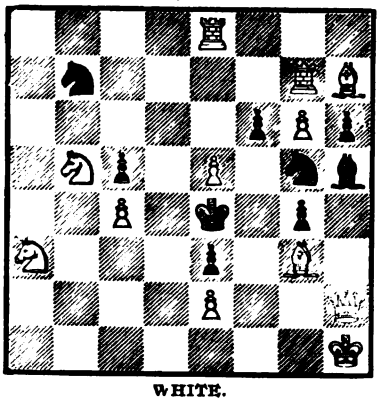

WHITE.

White mates in three moves.

No. 157.

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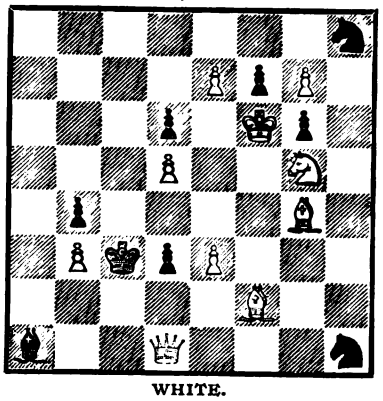

WHITE.

White compels Black to mate in two moves.

No. 158.

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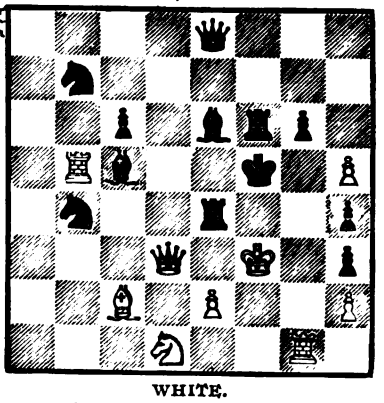

WHITE.

White compels Black to mate in two moves.

No. 159.

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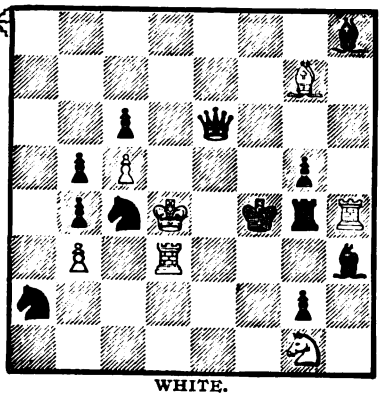

WHITE.

White compels Black to mate in two moves.

No. 160.

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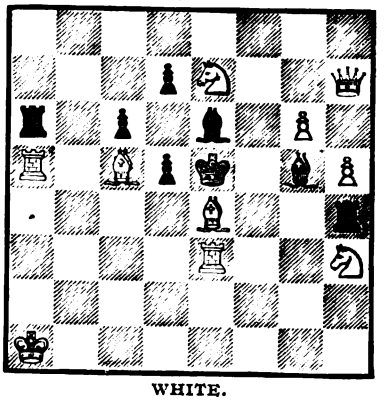
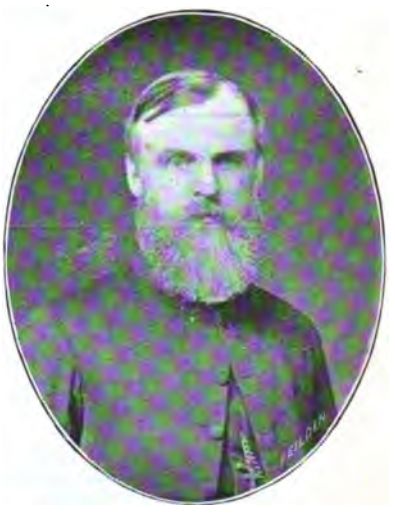


WHITE.

White compels Black to mate in eight moves.

Rev. A. CYRIL PEARSON, M.A.



THE Rev. A. Cyril Pearson, M.A., who was born in 1838, was educated at Winchester, and at Balliol College, Oxford, where he was awarded an Honorary Fourth in the final examination for his degree, in the Mathematical Schools. Captain of the eleven in his last year at Winchester, and winner of the belt and medal against all comers for general gymnastics at Oxford, he gave but little time to indoor games in those earlier days; but, fond from the first of puzzles and problems of every kind, he contributed for several years to the principal chess columns when Curate of Morden, Surrey, and Rector of Drayton Parslow, Bucks. In 1878 a collection of his problems was published, of which a third edition appeared in 1883.

In 1882 Mr. Pearson won three of the eight prizes given in *The Chess Monthly* Problem Tournament. The four-mover of this set took double honours as the best four-mover, and the best problem of any sort submitted to the judges, Messrs. Zukertort, Healey, and Collins, who described it in their award as "the gem of the set and the tournament; the originality and beauty of the leader render this problem worthy of a place in the choicest selection of compositions by the greatest masters." This success was the more complete and gratifying to the English composer, as sets had been sent in from Germany, Denmark, Sweden, America, Austria, Brazil, India, Australia, Greece, and France.

We give, with other of his problems, a chess puzzle, which forms the frontispiece of his book, and which was among the first of its particular kind, and a four-mover, "such a getting upstairs," of a distinctly comic sort.

Mr. Pearson is now Rector and Patron of Springfield, Essex, having succeeded his father, who had been rector there for sixty years, in 1886. He married in 1864 Philippa Massingberd, daughter of Henry W. Maxwell-Lyte, Esq., of Berryhead, Brixham, and their only son is well and widely known as owner and editor of *Pearson's Weekly*, and of other popular papers and magazines.

PROBLEMS by A. CYRIL PEARSON.

No. 161.

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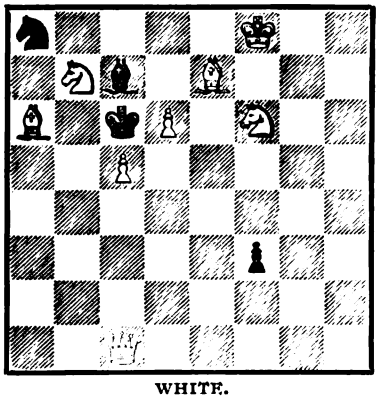

WHITE.

White mates in two moves.

No. 162.

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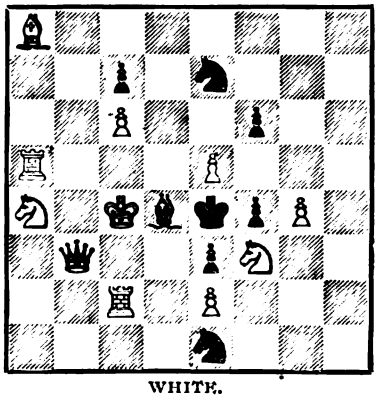

WHITE.

White mates in two moves.

PROBLEMS BY A. CYRIL PEARSON—*continued.*

No. 163.
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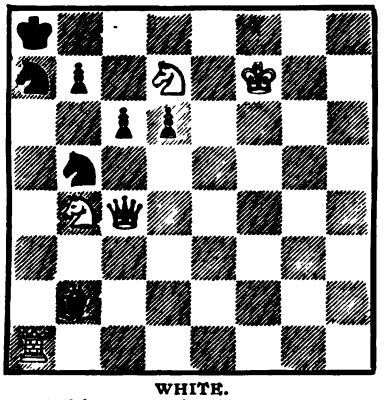

WHITE.
White mates in three moves.

"THE BENCH OF BISHOPS."
No. 164.
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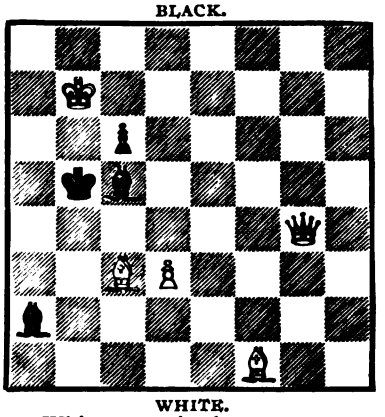

WHITE.
White mates in three moves.

No. 165.
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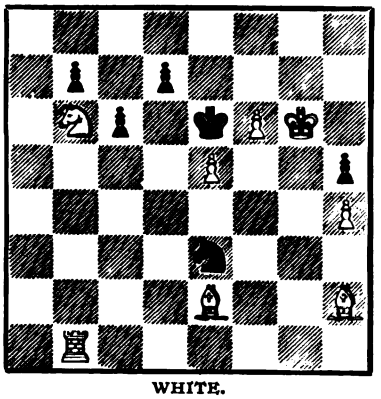

WHITE.
White mates in three moves.

No. 166.
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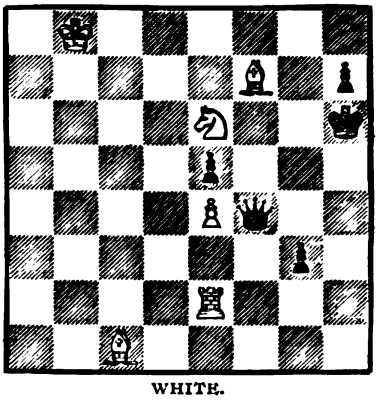

WHITE.
White mates in three moves

No. 167.
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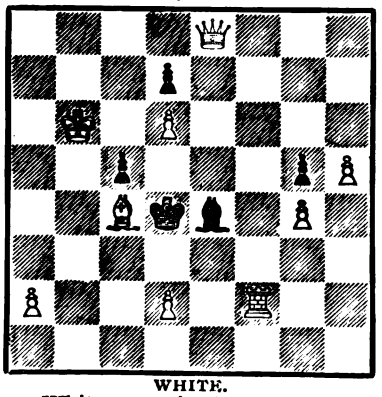

WHITE.
White mates in three moves.

DOUBLE FIRST PRIZE, *Chess Monthly* Problem Tournament, 1882.
No. 168.
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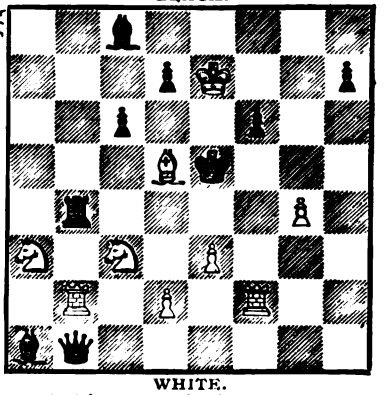

WHITE.
White mates in four moves.

PROBLEMS BY A. CYRIL PEARSON—*continued.*

No. 169.
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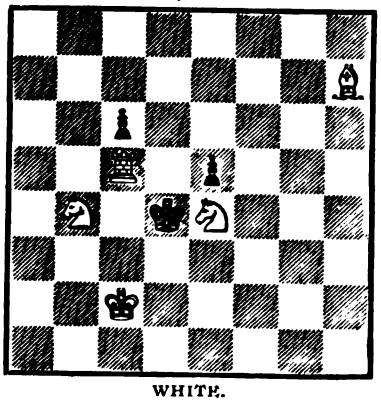

WHITE.
White mates in four moves.

"THE BISHOP'S DIAMOND."
No. 170.
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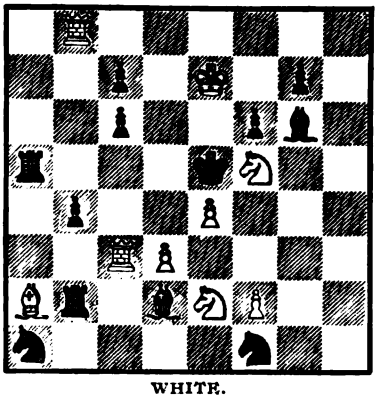

WHITE.
White mates in four moves.

"SUCH A GETTING UPSTAIRS!"
No. 171.
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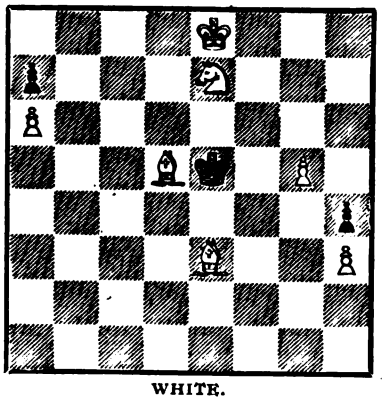

WHITE.
White mates in four moves.

CHESS PUZZLE.
No. 172.
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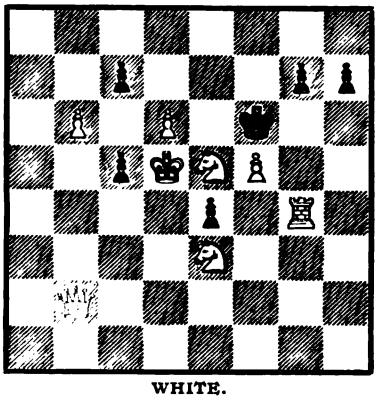

WHITE.
White might have given mate on the last move.
White now to retract his move and mate at once.
Shew by analysis the mating position.

J. F. MOON.

MR. J. F. MOON first took an interest in problems some twenty years ago, and, like hundreds of others, went on solving all that appeared in *The I.L.N.* and *English Mechanic* without sending solutions to the editors. But being one day introduced to the conductor of a column, he was told that a large correspondence was greatly appreciated, and so he became a regular solver in numerous papers. His first problem appeared in an East London paper conducted by Dr. Hunt. At the last moment, before sending in the diagram, he, to stop a dual, added a Black Pawn, without blocking it, thus making the position unsound, and, as Mr. MOON was also a solver, he was promptly debited some valuable marks for a wrong solution of his own problem. He is much indebted to Mr. J. H. Blackburne for some valuable lessons in construction, and to many editors for pointing out defects in his earlier efforts. An amusing story is told of one of his problems :—A position was forwarded to the editor of one of the leading London columns, minus the Black King, White to mate, etc. The omission being pointed out in "Answers to Correspondents," the author duly rectified it and thought no more of the matter. But he was destined to receive a most forcible reminder, for upon his appearance at the club, some few days later, every member present gravely offered him a dusky monarch. Needless to relate, the joke was enjoyed by no one more heartily than by Mr. MOON himself.

For the last twelve months he has been editor of a column in a North London paper, the name of which we are not at liberty to disclose, Mr. MOON modestly preferring to remain in a state of perpetual eclipse.

As we have been the happy recipients of the slips for some six months, we are in a position to state that the column is conducted in a pleasing, graceful style, calculated to further the true interests of chess. May it long continue to flourish!

No. 173.
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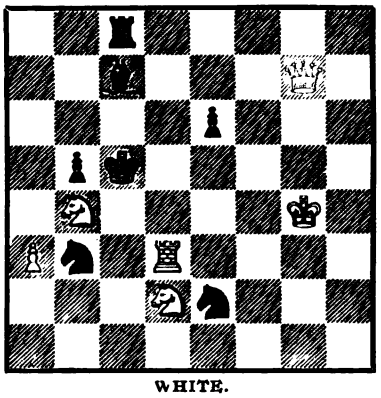

WHITE.
White mates in two moves.

No. 174.
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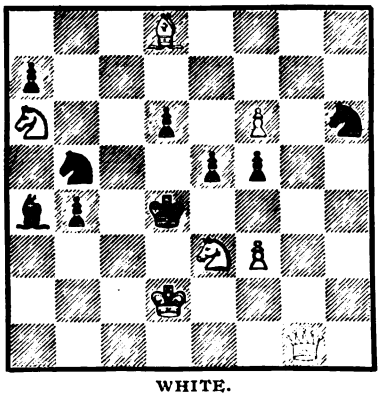

WHITE.
White mates in three moves.

No. 175.
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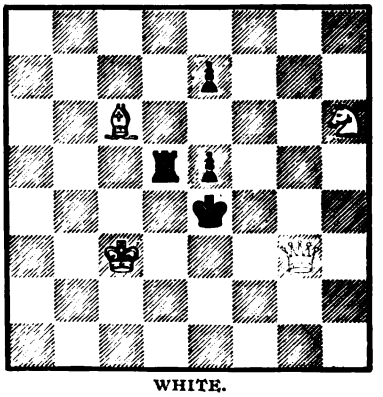

WHITE.
White mates in four moves.

W. A. CLARK.

MR. CLARK is a Scotsman. Joining the Dundee Chess Club in 1885 he soon became one of its most enthusiastic members. In 1887 he succeeded in winning the Spence Silver Queen, for junior players, and again in 1889 he was fortunate enough to have his name inscribed a second time on that much-coveted challenge trophy. In 1888 he was appointed honorary secretary of the Club, an office which he was compelled to relinquish in the following year on his marriage, and his subsequent migration to the South of England

While an official of the Dundee Club, which at that time was pre-eminently a fighting club, continually warring against, and for the most part defeating, the other Scottish clubs, Mr. CLARK had little time to devote to problems. Along with a fellow-clubman, however, he competed, with fair success, in the solving tourneys of *Pen and Pencil* and *Vanity Fair*. In one of these he won as a prize A. F. Mackenzie's noted work, "Chess: Its Poetry and its Prose." Constant club tournaments and the heavy work incidental to the recruiting and organisation of match teams did not permit of much study, either of poetry or of prose, and so the book lay unopened for nearly two years. It was not until his removal to Surrey that, having had the misfortune to pitch his tent in a locality somewhat remote from chess clubs, he one day proceeded to study the art of problem manufacture as laid down in the fascinating pages of Mackenzie. After a short study the subject of our notice found that not only could he solve much more quickly from diagrams than before, but that he could even venture to publish his first composition. This momentous event occurred on the 9th November, 1889, in the chess column so ably edited by the late Mr. G. E. Barbier, in the *Glasgow Weekly Citizen*, and took the following form:—

First Published Problem, from the *Glasgow Weekly Citizen*, 9th November, 1889.

No. 176.

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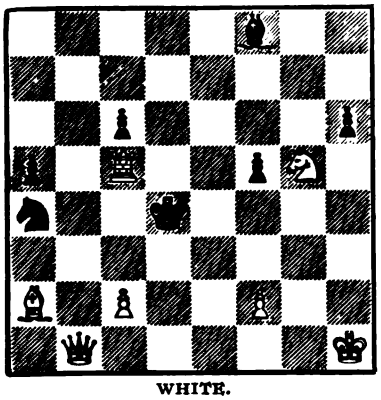

WHITE.

White mates in two moves.

Key—Q-Kt8.

Encouraged by the flattering criticism awarded to his first composition, Mr. CLARK entered problems in most of the English tourneys in the winter of 1890-91. His first success was scored in the *Schoolmaster* tourney of that season. This has been followed by others, in which he has been successful in gaining two first, five second, four third prizes, and one fourth prize, also being honourably mentioned on two occasions.

This composer has, like most of his confrères, suffered occasionally from the eccentricities of the experts appointed to judge problems in tourneys, but, on the other hand, he was on one occasion, when an illustrious corps of solvers were the judges, exceptionally fortunate. Notwithstanding this, he prefers, in common with the vast majority of problem constructors, to compete in tourneys where experts alone are entrusted with the judicial work. Mr. CLARK has, so far, confined himself almost entirely to the composition of two-movers. The only three-mover with which he has aspired to win honour was, however, recently successful in a small tourney.

For Mr. W. A. CLARK'S *problems see following pages.*

His favourite problems are the two following:—

Second Prize, *Hackney Mercury* Tourney, 1893.
No. 177.
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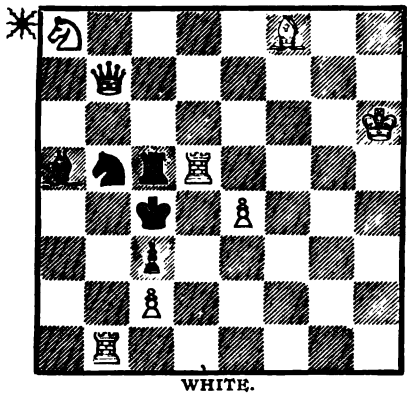

WHITE.
White mates in two moves.
Key—R-QR sq.

Hon. Mention, *Schoolmaster* Tourney, 1891
No. 178.
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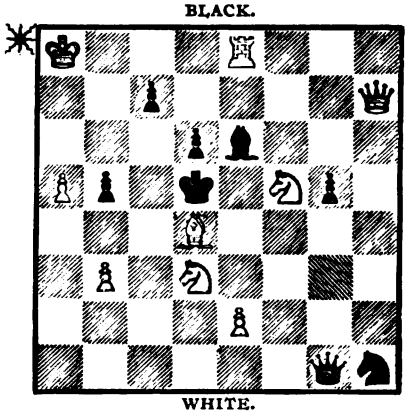

WHITE.
White mates in two moves.
Key—B-Kt6.

Some of his friends, however, consider the two following more perfect examples of construction. They had the misfortune to be consigned to an American publication, which became defunct before any award was made in the International tourney—a calamity to which Transatlantic chess publications are, unfortunately, peculiarly prone, lack of support, no doubt, being the cause:—

A competitor in the unfinished Tourney of the *American Chess Monthly*, 1893.
No. 179.
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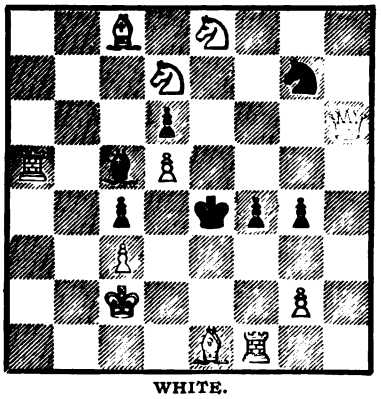

WHITE.
White mates in two moves.
Key—B-Kt3.

A competitor in the unfinished Tourney of the *American Chess Monthly*, 1893.
No. 180.
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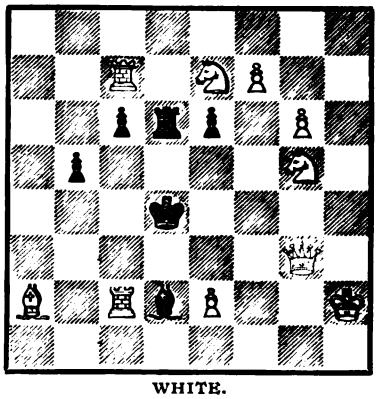

WHITE.
White mates in two moves.
Key—B-Q5.

Mr. CLARK considers the recent award of second prize in the great International tournament of the *Chess Monthly* (England) the highest honours his compositions have yet secured, as the representatives of every nation in Europe, with the single exception of Portugal, competed in one or other of the sections of the tourney. The problem which received this high distinction is not, however, a great favourite with the author, although most solvers have found it difficult, speaking from the comparative two-move point of view:—

Second Prize in the International Tourney of the *British Chess Monthly*, 1895.

No. 181.

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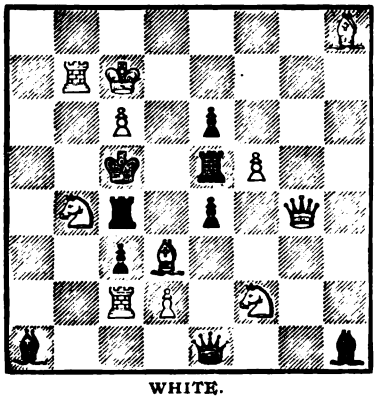

WHITE.

White mates in two moves.

Key—Q-B4.

Mr. CLARK is at present a member of the Twickenham Chess Club, and in 1895 took a high place in the annual handicap tournament of that club. He is not, however, a strong player over the board, though he has been fortunate enough at times to lower the colours of much stronger men both in club matches and tournaments.

PHILIP H. WILLIAMS.

PHILIP HAMILTON WILLIAMS was born on the 18th December, 1873.

Truth obliges the faithful biographer to record that a more troublesome imp of mischief was never allowed to torment an innocent and long-suffering family circle. His ingenuity in inventing new and unexpected forms of torture for mother and nurse was only equalled by the remarkable and painstaking industry with which he carried them out.

A sudden and furious development of interest in the game of chess assailed him at about the age of ten years, and was hailed with much gratitude by all who surrounded him as a sober and peaceful safety-valve for so much misdirected and superfluous energy; and this, with the help of his passion for music (then, as now, his most prominent characteristic), gradually transformed him into a quiet and rather thoughtful boy.

His love for chess has remained unchanged from that time until the present day. It was carried with him to school, and there became a centre of enthusiasm among his companions, between whom, on one occasion, he instituted a grand tournament, the winner's prize being a handsome board and set of men, which young WILLIAMS managed to cajole out of his father, but for which he himself declined to compete.

His appreciation of problems was awakened by some positions appearing in the London *Evening Post*, which inspired his first attempts at composition.

At the early age of fifteen he produced a three-mover, which was submitted to several chess-loving friends, and, being considered by them a difficult nut to crack, was forwarded to the editor of *The Evening Post*, in which paper it duly appeared in May, 1889. The composer's candid opinion of this *chef d'œuvre* at the present day is that the key is in bad form, and the variety poor; nevertheless, the enormous stack of copies of *The Evening Post* purchased by him from his store of pocket money, and destined to adorn the breakfast tables of innumerable friends and relations, must, he thinks, have necessitated a fresh edition of that valuable journal on the date in question.

He then turned his attention to two-movers, several of which were at once accepted and published in the leading London papers. It is curious to note that, though his earliest triumph was a three-mover, he was unable to construct another for many months, although he continued to turn out two-movers with great rapidity. He published, in quick succession, about 300 problems, comprising direct mates in two, three, four, and five moves, and a number of self-mates, ranging from two to fourteen moves. Besides these, he possesses about 200 unpublished problems. A small collection of his compositions has recently been issued, and should find a home in every chess-player's library.

In 1893 Mr. WILLIAMS started, and for some time managed, the problem department in *The Hampstead and Highgate Express*, to which paper he contributed several articles on composition, etc., but, having many calls on his time and attention, he was obliged, reluctantly, to resign the editorship of the column.

His best work is, undoubtedly, to be found in his two-movers, most of which are block problems, containing numerous variations. His three-movers are especially noteworthy for their purity; indeed, he frequently sacrifices extra variations in order to obtain absolutely clean mates, believing that neatness should be striven after at the sacrifice of difficulty. But, notwithstanding this—his guiding principle—it may be mentioned that he has many a time given ample proof of his capacity for puzzling even the elect; and on one occasion he managed to obtain the best average for a two-mover published in *The Morning Post*, with but thirty-nine solvers, excelled but once previously.

Mr. WILLIAMS takes no small interest in the game itself, apart from problems; and, although he has never gone in heavily for club play, a skittle with a stranger from time to time has afforded him much amusement; especially when, at the conclusion of the fray, his opponent has set up and presented him with one of his own problems by way of a poser, an incident which has not infrequently happened.

He has never entered very energetically for tourney honours, but amongst his successes are the following:—Two first, two second prizes, and one third prize; besides being honourably mentioned nine times.

To Mr. WILLIAMS' friends and intimates, the mention of his name, in however brief a biographical sketch, without the association of the musical element, would present something of an incongruity.

He frequently presides at the organ during a service in church; and, although an amateur, is a brilliant pianist, while his compositions, both instrumental and vocal, show promise of a very high order.

PROBLEMS BY PHILIP H. WILLIAMS.

No. 182.

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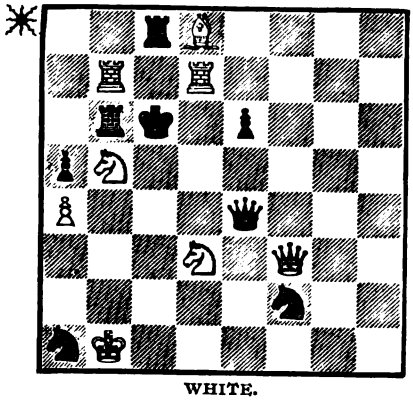

WHITE.

White mates in two moves.

No. 183.

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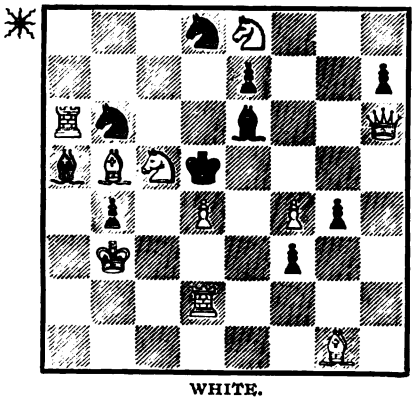

WHITE.

White mates in two moves.

Mr. PHILIP H. WILLIAMS' *problems continued on next page.*

PROBLEMS BY PHILIP H. WILLIAMS—*continued.*

No. 184.

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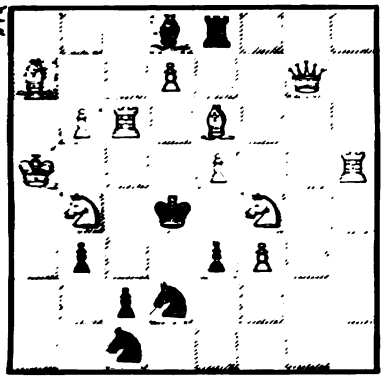

WHITE.

White mates in two moves.

No. 185.

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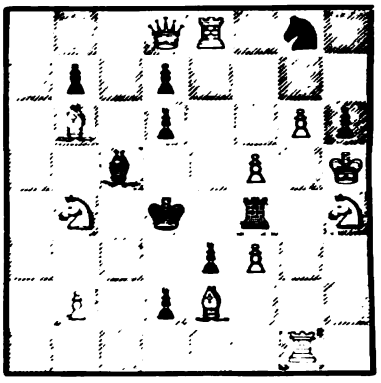

WHITE.

White mates in two moves.

No. 186.

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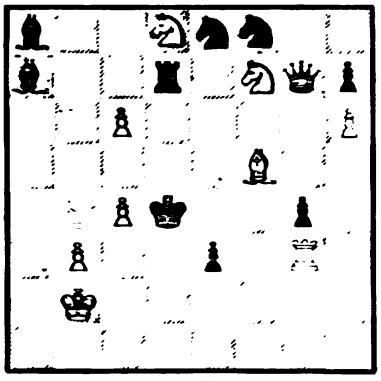

WHITE.

White mates in two moves.

No. 187.

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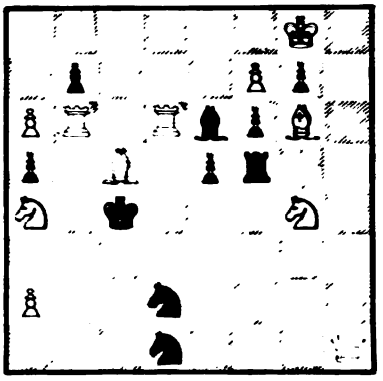

WHITE.

White mates in two moves.

No. 188.

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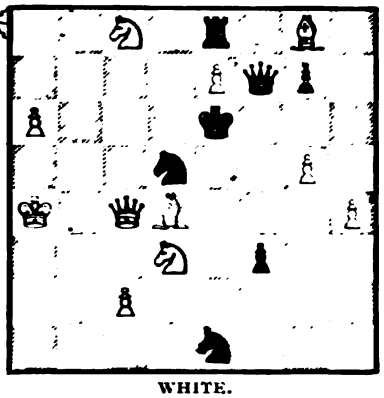

WHITE.

White mates in three moves.

No. 189.

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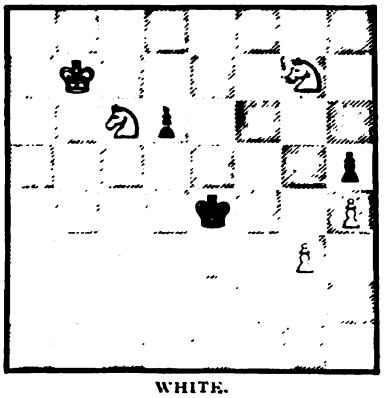

WHITE.

White mates in three moves.

PROBLEMS BY PHILIP H. WILLIAMS—*continued.*

No. 190.

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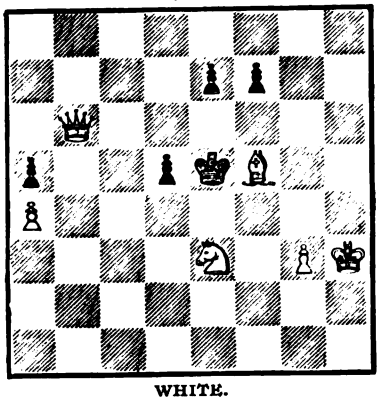

WHITE.

White mates in three moves

No. 191.

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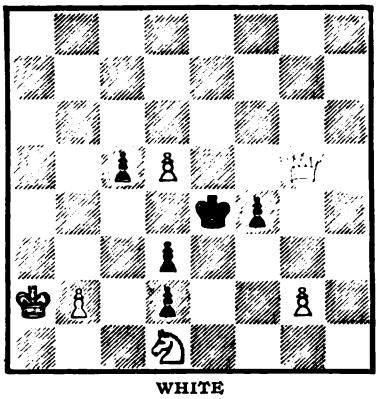

WHITE

White mates in three moves.

No. 192.

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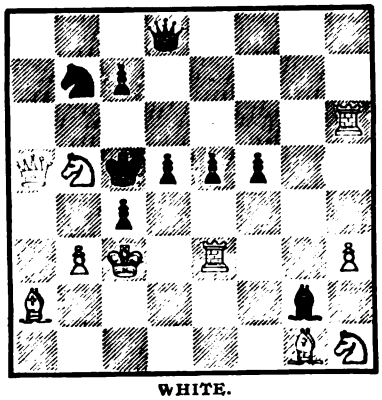
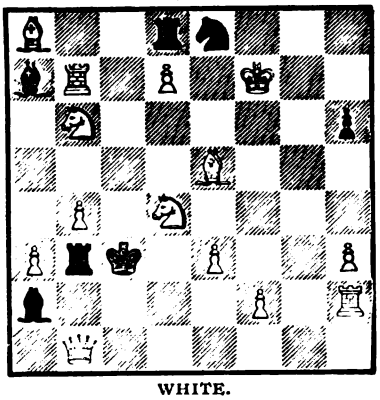


WHITE.

White compels Black to mate in nine moves.

No. 193.

BLACK.



WHITE.

White compels Black to mate in nine moves.

H. A. WOOD, OF SHAW.

SOME of our modern composers have developed the erroneous idea that, by filling the columns with their problems, however inferior they may be, they are obtaining distinction among the community of solvers; but Mr. WOOD is not so mistaken. His motto is "Little and Good," if we may be allowed to judge from his productions. He made the opening move in this chequered vale of tears on July 15th, 1873. His early years did not give any promise of brilliancy, and he was fifteen years of age before he saw a game of chess played. His fancy was awakened, and his interest at once bent, almost exclusively, on the (to him) new game. He soon learnt the moves, but the necessary practice was not to be obtained, for the friend who had taught him thus far, grew tired of the game.

Soon he joined the High Crompton Church Institute Chess Club, and was successful in winning the championship of the club. He held this title until he left the club in 1893. Other successes fell to his lot; but nothing affecting his career as a problem composer occurred until 1891, when he started upon that series of solving successes which have made his name familiar in almost every chess column. Since he solved his first problem, he has gone on and on, winning everywhere, and carrying all before him, having won, in that short time, thirty prizes for solving alone.

But, as a composer, Mr. WOOD is more famous. His taste for composing problems advanced far quicker than his ability, and he was obliged to ask a friend to teach him the rudiments of the art. His first problem appeared in *The Manchester Weekly Times* in June, 1892. Since then he has composed nearly 120 problems—not a great number certainly, but the reader must bear in mind that all these are downright good compositions, worthy of examination and admiration. He is partial to two-movers, but has also composed charming three-movers, and some long-solution sui-mates. The characteristics of his problems are: their originality, difficulty of solution, and economy of arrangement. The following is a list of his successes:—Three second prizes, one third prize, two monthly prizes in the *B. C. M.*, and several times honourably mentioned. The reader will be able to examine the accompanying positions, and form opinions accordingly.

PROBLEMS BY H. A. WOOD.

No. 194.
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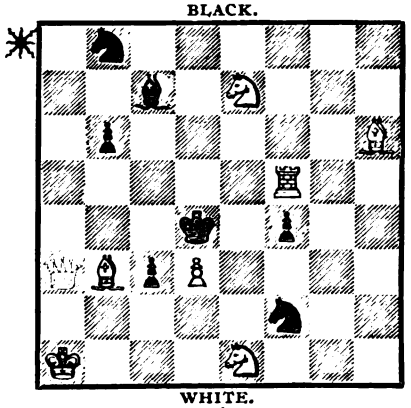
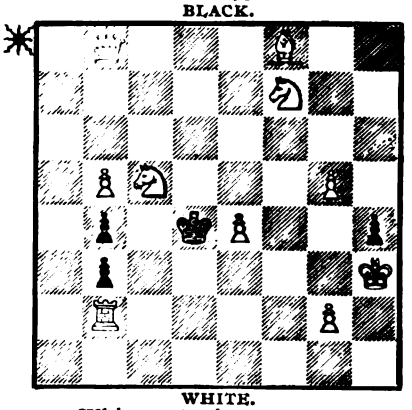


WHITE.
White mates in two moves.

No. 195.
BLACK.



WHITE.
White mates in two moves.

PROBLEMS BY H. A. WOOD—*continued.*

No. 196.

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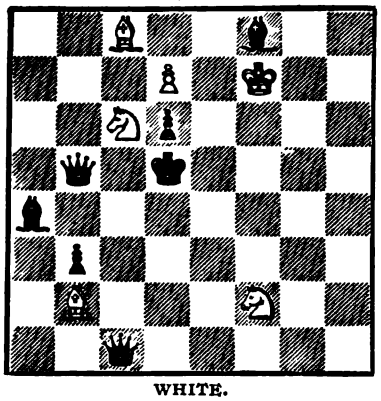

WHITE.

White mates in two moves.

No. 197.

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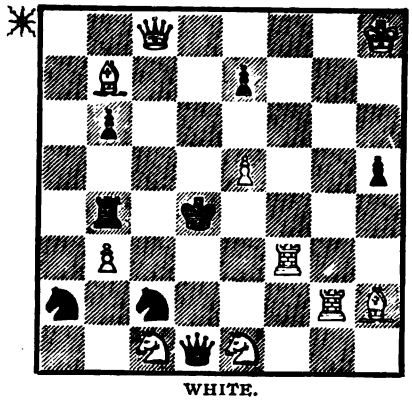

WHITE.

White mates in two moves.

No. 198.

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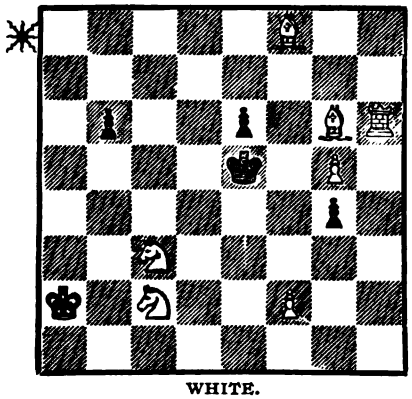

WHITE.

White mates in three moves.

No. 199.

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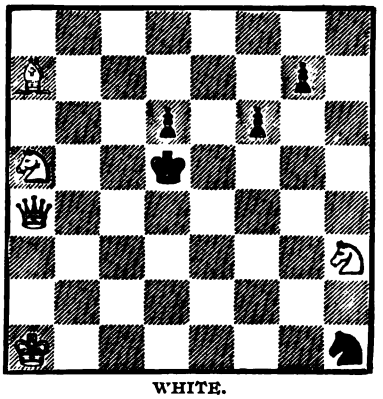

WHITE.

White mates in three moves.

HENRY HOSEY DAVIS.

THE publication of a chess and draughts column in the *Bristol Mercury* in 1884, led Mr. DAVIS to turn his attention to chess, and, in a very short time, to become a regular solver of the problems which, week by week, appeared in that paper.

Until that year, his knowledge of the "chequered board" had been confined to the manipulation of draughtsmen, but, having once been introduced to chess, the fascinations of his early love proved utterly inadequate to satisfy his imaginative mind, and he became a convert to its more speculative and resourceful companion.

Indeed, so much progress did he make in the study of chess, that in a few months he commenced his career as a problemist.

His first composition was published in the *Bristol Mercury* of the 6th of October, 1884, and met with much approval, editor and solvers combining in a most favourable criticism.

Encouraged by this success, the young composer was led, a little later, to compete in several tourneys conducted in the leading columns in the country.

His efforts were quickly rewarded, for he carried off the first prize offered by the *Irish Sportsman* for the best problem by a British composer, notwithstanding the fact that many of the best-known problemists of the day were competing against him. Curiously enough the winning of this prize brought forth another problem. Let the victor tell the story: "With this prize I determined to purchase some chess articles, which should be tangible evidence of the first problem honour I had won, but could not decide whether it should be a set of chessmen or an *in statu quo* board. The solving of this problem gave me no trouble at all, however, as, to this day, the prize has never reached me, and I have had to content myself with the barren honour of winning it. This was my first, but not last, experience of the amount of honour sometimes shown by chess editors and publishers."*

About this time he also went through several solution tournaments with most satisfactory results, winning first prize in the *English Mechanic*, 1885, with a clean score; tieing for the first prizes in the competitions of the same paper, 1887; and the *Shields Daily News*, 1886; and in 1887 he won first prize in the *Bristol Mercury* tourney, this time, also, without losing a single point. Such a record as this speaks for itself, and shows clearly the great possibilities open to him had he devoted his leisure entirely to the composition and solution of problems.

However, from this time forward, having joined the Bristol City Club, he appears to have devoted himself almost entirely to over-the-board play, and, in consequence, the number of his compositions is not nearly so large as might otherwise have been expected, numbering only eighty in eleven years.

Indeed, on this he rather prides himself, for he can say, with confidence, that only when he has an inspiration does he compose. His problems are never made to order. All of them contain either original and striking ideas, or special points, which, in the author's opinion, are worthy of notice and preservation, and were promptly embodied at the time they occurred to him.

In club matches he invariably plays on one of the top boards, and is considered one of the most reliable players in the team.

Since May, 1890, Mr. DAVIS has conducted the chess department of the *Clifton Chronicle* with much enterprise and success, and, be it said to his honour, the problems which appear in his column are seldom or never unsound.

His style as a problemist will be readily observed from the specimens which follow. His latest success, the second prize in the Brighton Chess Club International Tourney, was secured by this position: 1 K 6, 4 p 2 p, p 6 p, 5 k 1 B, 4 Kt 2 p, 1 P 1 Q P 2 p, 1 P 5 P, 2 B 5. White mates in three moves. Key—Q-Q8.

* We are inclined to think Mr. DAVIS has been particularly unfortunate in this respect. Out of our seventy odd prizes won, only one (in connection with the ill-starred *Pictorial World*, which, by-the-bye, has done yeoman service in the cause of Caissa) has failed to reach us.—F.R.G.

PROBLEMS BY H. H. DAVIS.

No. 200.
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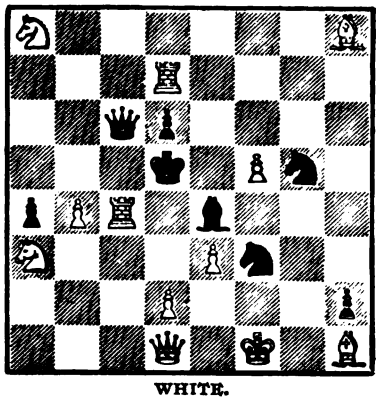

WHITE.
White mates in two moves.

No. 201.
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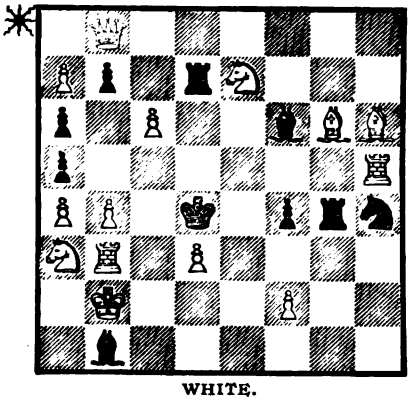

WHITE.
White mates in two moves.

No. 202.
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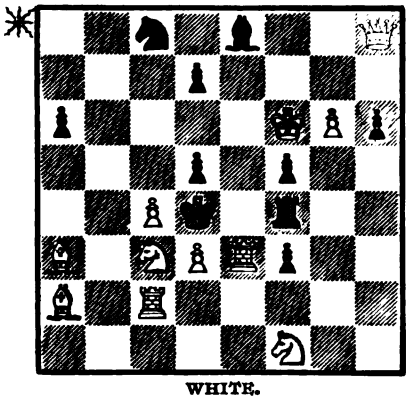

WHITE.
White mates in two moves.

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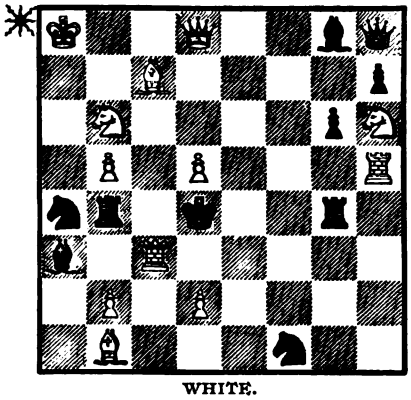

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White mates in two moves.

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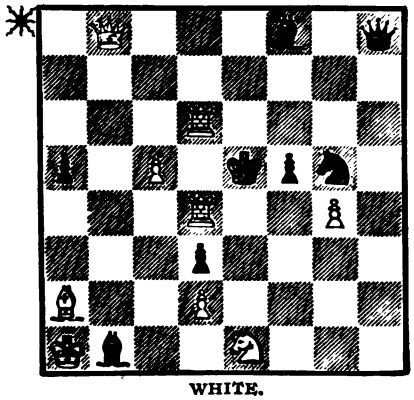

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White mates in two moves.

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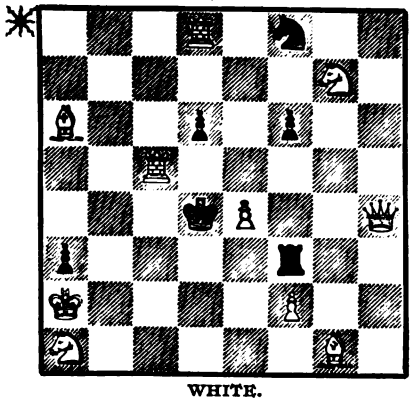

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White mates in two moves.

PROBLEMS BY H. H. DAVIS—*continued.*

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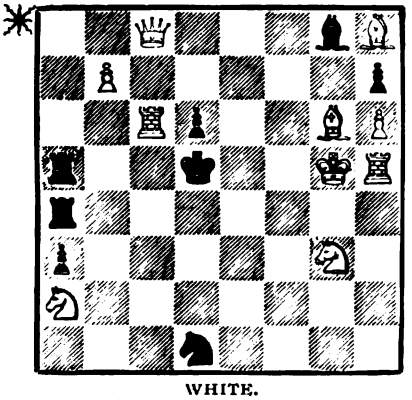

WHITE.

White mates in two moves.

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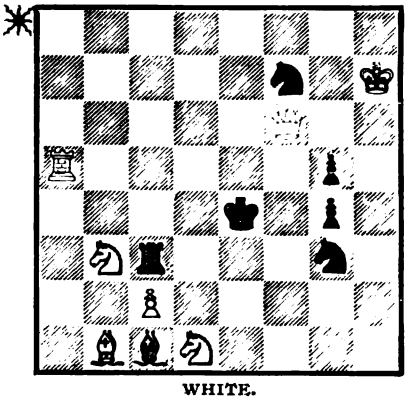

WHITE.

White mates in two moves

No. 208.

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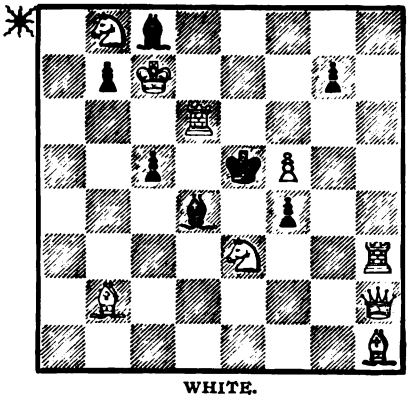

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White mates in two moves.

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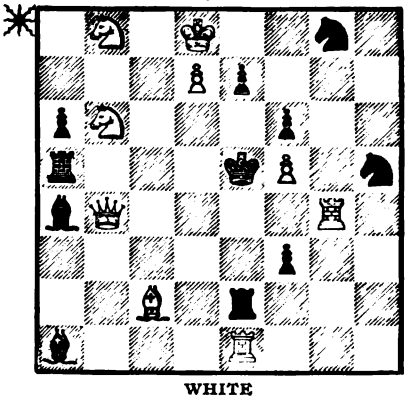

WHITE

White mates in two moves.

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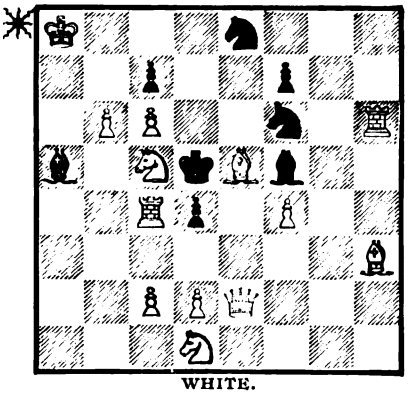

WHITE.

White mates in three moves.

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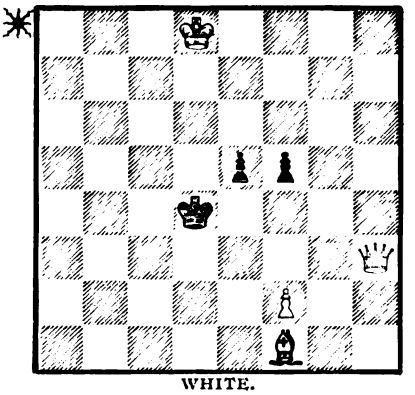

WHITE.

White mates in three moves

MRS. T. B. ROWLAND.

MORE than fifteen years ago, when there were but very few prominent lady chess devotees, lovers of the game, and of the problem art in particular, were charmed and delighted by the appearance on the chess horizon of a shining star—a lady problem composer, who produced brilliant two-move problems, and showed the greatest interest in everything appertaining to public chess. That lady was Miss Frideswide F. Beechey. There was a peculiar charm, a poetic gentleness, in the leading *motifs* in all her problems; and if we mention also that the fair problemist frequently enriched the pages of contemporary literature with chess prose and poetry of an equally soft and pleasing tone, it will be readily understood that the work and personality of the lady who then stood almost alone as a pioneer lady exponent of problems, the poetry of chess, and as a chess poetess, should have excited a degree of admiration which the more numerous latter day lady chess devotees will scarcely be able to emulate. It is for that reason that Mrs. T. B. ROWLAND, as she now is, will ever be best remembered as Miss Beechey, a name under which the chess world first and lastingly learned to love and admire her chess talent and genius. As Miss Beechey, she was the first lady on record to enter an international problem tournament and carry off a prize whilst competing with most of the leading composers of the day. Since then her chess career has been a continuous series of brilliant successes, for she has entered no less than forty-nine "solution and problem" competitions, and she has been successful in carrying off forty-one prizes. We append a specimen problem of her composition, in connection with which we must mention that at a recently-held solution competition at a New York chess club twenty-two problems were submitted to the solvers. Every problem was solved with the exception of the one subjoined, notwithstanding it being only a problem in two moves. Our previous remarks concerning heredity will receive further confirmation in the case of Mrs. T. B. ROWLAND. Her grandfather, Sir William Beechey, was President of the Royal Academy, London; her father, Admiral Beechey, was an artist as well as a distinguished naval officer. Need we mention that Mrs. ROWLAND herself possesses, in addition to her delightful chess talents, considerable artistic attainments, and has won prizes as a painter of flowers. Her marriage, in 1884, with Mr. T. B. Rowland, of Dublin, may truly be described as a chess match. It was the common pursuit of our noble pastime which brought husband and wife together. The union has been productive of great benefit to the cause of chess, for Mr. and Mrs. T. B. ROWLAND together have thrown themselves heart and soul into the work of chess literature and journalism. They conduct chess columns in the weekly *Irish Times*, they own and edit the *Kingstown Monthly Magazine*, and have produced the *Chess Player's Annual* since 1889. In fact, Mr. and Mrs. T. B. ROWLAND have exhibited remarkable industry as writers, producing such works as "Chess Blossoms," "Chess Fruits," "The Problem Art," "Living Chess," etc., and it must be said that Mr. and Mrs. ROWLAND are the only live factors in chess in Ireland. Mrs. ROWLAND has a daughter, who, at the early age of eight, already shows great talent and aptitude for the game.—*The Lady's Pictorial.*

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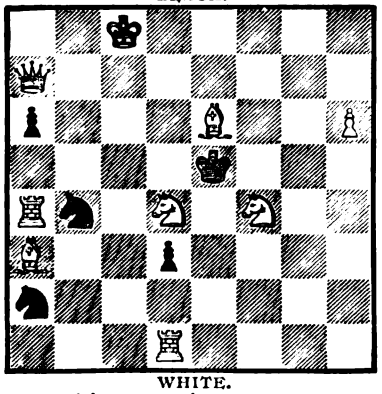

WHITE.
White mates in two moves.

For Mrs. T. B. ROWLAND'S *problems see following page.*

PROBLEMS BY MRS. T. B. ROWLAND.

No. 213.

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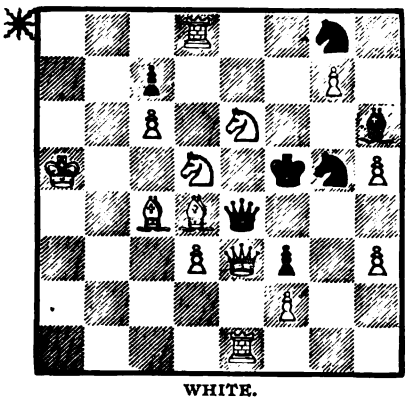

WHITE.

White mates in two moves.

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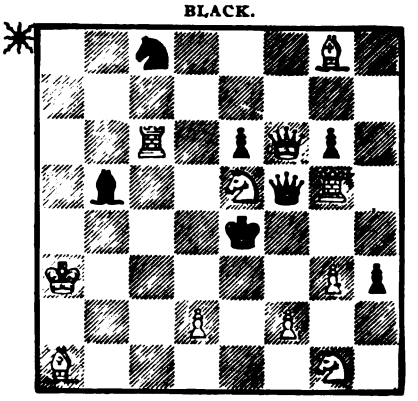

WHITE.

White mates in two moves.

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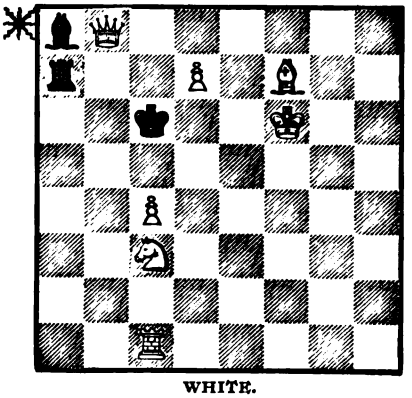

WHITE.

White mates in two moves.

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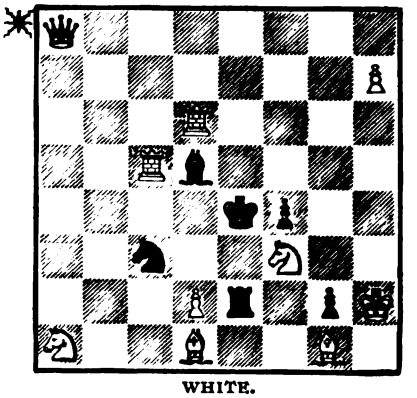


WHITE.

White mates in two moves.

MR. T. B. ROWLAND.

MR. T. B. ROWLAND, who with his amiable and accomplished wife, has done so much for the cause of chess and chess literature, is an Irishman, and a descendant of one of the oldest families in the South. He takes his place amongst those who, by their skill, talent and genius, have become illustrious throughout the world. Almost every devotee of the game has, for the past fifteen years, been benefited by the herculean work done on their behalf by Mr. ROWLAND.

As an organizer and one skilled in stirring up and infusing spirit, he was instrumental in founding in Dublin, near where he resides, the Irish Chess Association in 1885, the Kingstown Chess Club in 1886, the City Chess Club in 1887, the Clontarf Chess Club in 1888, the Rathmines Chess Club in 1889, the Club of Living Chess in 1891, the Hibernian Chess Association, and the Irish Chess Club in 1892, and the Glengeary Chess Club in 1893. In 1885, he promoted the first Irish Chess Congress held after a lapse of twenty years. He also promoted successful chess congresses and tournaments in Dublin in 1892 and 1893.

As captain, he, in 1886, led to victory a team of fourteen picked players in a correspondence match against redoubtable Sussex. He has also led to victory, a team of over 50 Dublin players in a correspondence match against Belfast in 1891, a team of 100 Dublin players in the return match with Belfast in 1892, and a team of 100 Irish players against England in 1893. In the summer of 1891 he marshalled a team of ten Clontarf players to Belmont, County Antrim,—a distance of 120 miles—and in all cases, both as captain and competitor, won.

Mr. ROWLAND is also conductor of the famous Correspondence Tourneys which are annually held in connection with the *Dublin Morning and Evening Mail*, the chess department of which he has managed since 1885. He has also, during the past fifteen years conducted as many as thirty Problem Tourneys, and thirty Solution Tourneys, and these chiefly held in connection with the *Sheffield Independent* and the *Bristol Mercury* were always on a gigantic scale—as many as two hundred competitors sometimes taking part in them.

What, perhaps, is more pleasing than all in Mr. ROWLAND'S brilliant chess career is his directorship of the renowned Club of Living Chess. This Club, founded for the sole purpose of giving public performances in aid of deserving causes and charities, is limited to fifty lady and gentleman members, of high social position, and has made about fifty appearances. On the occasion of a floral fête, held in connection with the Alexandra College, Dublin, Mr. ROWLAND, having E. MacDowel Cosgrave, Esq., M.D., F.R.C.P., as his opponent, had the honor of playing a game in presence of their excellencies the Lord Lieutenant and the Countess of Zetland, and a large number of other distinguished patrons, among whom were the Duchess of Leinster, Marchioness of Headfort, Countess of Mayo, Countess of Longford, Countess of Wicklow, Vicountess de Vesci, Lady Ardilaun, Lady Henry Grosvenor, Lady Katherine Pakenham, Lady Stokes, Hon. Mrs. Butler Massey, Lady Fermoy, Hon. Miss Vesey, Lady Gore Booth, &c. The performance was described as one of the most magnificent sights ever witnessed in Dublin. In the Large Concert Hall—the largest in the city—amidst the wealth and beauty of the floral triumphs and decorations, the monster chess board was laid, in the centre as it were, of a fairy palace of enchantment. The newly designed dresses of the chessmen, sparkling with jewels, glittering with gold and silver and the sheen of silk and satin, the imposing sceptres of the stately crowned heads, the heraldic oriflammes of the noble Rooks, the awe-inspiring battle-axes of the valiant and doughty Knights, the pastorial staffs or croziers of the reverend Bishops, the coquettish spears of the sixteen charming Pawns, and the Squires clad in the

splendour of the Tudor Age, together with their graceful actions and perfect movements, and the surrounding floral decorations, were the admiration of all beholders, who will long and pleasantly remember the gorgeous scene. Never before was chess shown to more advantage.

In addition to all Mr. ROWLAND'S splendid accomplishments and colossal efforts on behalf of the game, he is a gifted problem composer and solver, and has won very many of the first prizes of the leading tourneys of the past ten years. He is an authority on the subject, and has just issued a second edition of his clever work "The Problem Art," which is much sought after. He is the author of many works on chess. One of which ("Chess Fruits") was presented to Her Majesty, the Queen, who commanded Sir Henry Ponsonby to convey her thanks for the gift. Mr. ROWLAND is also proprietor of a social periodical in Kingstown.

His career is an unbroken series of successes. He and his talented wife are holders of innumerable tourney prizes. On the occasion of their marriage in 1884, they were presented with a handsome full-sized set of Staunton pattern ivory chessmen by a large number of leading players as a mark of appreciation of their varied labours in support of the royal game, and the ready courtesy with which they constantly place their skill in chess at the service of all. The list of donors included the names of nearly all the British and several of the foreign chess editors, a large number of presidents and secretaries of chess clubs, and some lady players.

Many other presents were sent by chess players at the time. More recently, Mr. ROWLAND was presented with a testimonial to the value of £30. His untiring zeal and ability, his courtesy and kindness, and his constant enthusiastic advocacy for the good of chess and the enjoyment of chess players will be long and favorably known.

THE ART OF COMPOSING.

BY T. B. ROWLAND.

PROBLEMS are termed the "poetry of chess;" and as "a picture is a poem without words," so is a problem. To the ordinary observer it is merely a few wooden or ivory pieces on a board; to a chess solver it is the hard flint wherein lies the rich amber; the oyster shell concealing the pearl; the casket that contains the precious jewel; and as the golden key alone of the owner will disclose the treasures within, so will a gem of problem composition require the study of an adept before the beauty of its inner soul is revealed.

As in a picture the tones should harmonise, and all things tend to throw out the subject in bold relief, so in a problem there should be one idea or theme, and each piece should co-operate in developing the idea to the best possible advantage. In a two-move problem especially, point and distinctness, with brilliancy and piquancy, are to be the chief aim; and the difficulty of its solution should be in its strategic qualities.

We see hundreds of problems in various tourneys, but how seldom one haunts the memory as "a joy for ever."

To become a good problem composer requires certain qualities and a special taste for the art; for, though anyone may learn the method and make a problem, only natural talent can conceive a meritorious theme and compose its setting.

Most people with any taste for poetry can make a jingle of sounds. It is quite possible for a poor player to be a fine problem composer, but it does not follow that a brilliant and strong player can also compose; yet the qualities essential respectively to player and composer may be found united.

The qualifications necessary for other artistic pursuits are also requisite in the art of problem construction. They are ideality of imagination, ingenuity, constructiveness, or invention. Add to these a full measure of perseverance and patience, and, to crown all, a large amount of comprehensiveness, in order to grasp the whole idea, or position, and to know exactly where to put the finishing touches.

The principal requisites in a chess problem are beauty, unity, originality, and difficulty—beauty of construction and conception, unity of idea, originality of thought, and difficulty of solution. The best problems have but one idea, and only such variations as are required to illustrate the theme. Poor variations should be cut off at all hazards. Frequently, in composing, by adding another "defence," another mate is added, and so on, building up the problem until it has some ten or twelve variations, to the detriment of the beauty of the position and the "unity of idea." Variations, if arising from the original theme, are to be admired, and it is this very admiration of them that tempts composers to sacrifice neatness and unity to the more flowery, and may we say vulgar, style of overgrown problems. The gardener does not take the fullest blown rose to the flower show, but the one most perfectly formed. It is to quality, colour, and rarity that the judge awards the prize.

ORIGINALITY is a rare quality indeed. With the thousands of problems that have been composed it is hardly to be expected that anything new can be further discovered. Every composer has his own particular style, and it is in his own manner of setting forth some known idea, or combination of themes, that originality may be found. The many instances of so-called plagiarism, where the parties are entirely innocent of copying each other, show that the same ideas occur to the minds of different composers.

Artists paint the one scene and sculptors work from the one model. Take, for instance, the undraped figure in art; many sculptors have worked on that one subject, each has rendered his own ideal, and plagiarism could not be brought against them. But if one should perchance copy the folds of drapery, the expression of countenance, or some striking attitude portrayed by another, his originality is lost, and the charge can be brought against him. Likewise with chess problems, the composer may render some well-known conception in his own way, give it his own dressing, and claim originality.

At the same time, when the whole field of thought has been so repeatedly travelled over that originality in idea is almost impossible, he would be not only censoriously critical, but unjust as well, who rigorously investigated the claims of any author to originality of conception. Fancied resemblances and similarity in the elaboration of a train of thought are quite consistent with the strictest honesty of the composer. Solomon's apothegm that "there is nothing new under the sun," is probably more true relative to the products of the mind than of anything else. The thought that flashes like an inspiration across the mental vision of the poet and philosopher of to-day has probably warmed the brain of a Grecian poet or Hindoo sage twenty centuries ago. The witticisms that sparkle and amuse a select coterie in London or Paris, cheered and amused the loungers in the groves of the Academy at Athens before the commencement of our era.

In several instances of similarity of idea which have of late occurred, charges of plagiarism have been brought forward. Such charges are more easily made than proved, and should not exist except in cases where one directly appropriates the work of another, or where one makes alterations in the work of another and then appropriates it and claims it as his own. Reliable authorities give credit to composers for clothing fine ideas in what the problem world would deem presentable apparel. Referring to the "Bristol" theme, the late H. J. C. Andrews said, "Many have since extended and embroidered it, and quite legitimately so."

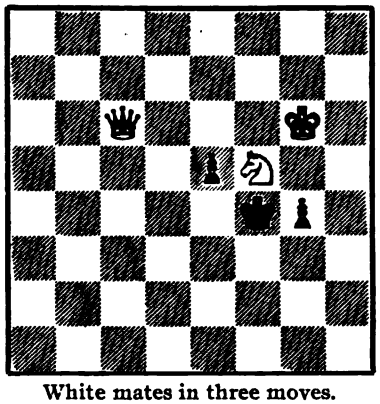
LITERARY THEFT cannot be charged unless a writer appropriates the language of another and claims it as his own Of such wholesale and thievish transference of mental products it is not probable that much prevails, as the fear of detection will prevent those who are dishonest from copying verbatim.

We do not infer that there is no property in an idea. We contend that a composer is perfectly justified in rendering a known idea in his own particular style, in his own original manner. There is property in an idea, and there is likewise property in rendering or redressing an idea known or otherwise.

Similarity of construction is a different thing. There is no property whatever in a position or arrangement of the men Two problems may be almost alike in appearance and yet contain different ideas. Two or more authors working on different ideas may construct similar positions and each claim his own.

As an illustration we give the following:—

By L. H. JOKISCH.



White mates in three moves.
Key—1 Q to R8.

Move the position one square to the left, and we have a different problem by B. G. Laws, with 1 Q to KKtsq as key.

Now move the position two squares up and one to the right and we have again a different problem, with 1 Q to R4 for key.

Many other curious instances could be given, but want of space forbids.

PROBLEMS BY MR. T. B. ROWLAND.

No. 217.

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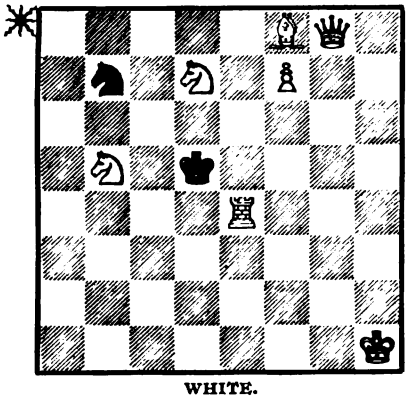

WHITE.

White mates in three moves.

One of The Bohemian Half-Guinea Problems.

No. 218.

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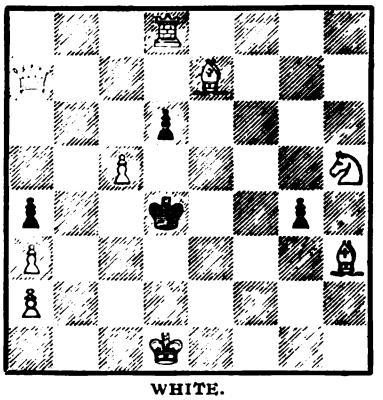

WHITE.

White mates in three moves.

We believe this is the only three-mover extant wherein the Black King has the maximum amount of liberty after White's first move.

No. 219.

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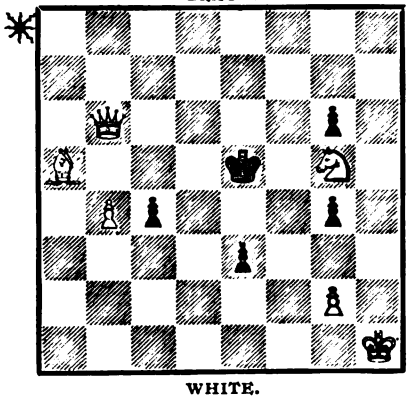

WHITE.

White mates in three moves.

An impromptu, composed *sans voir*.

No. 220.

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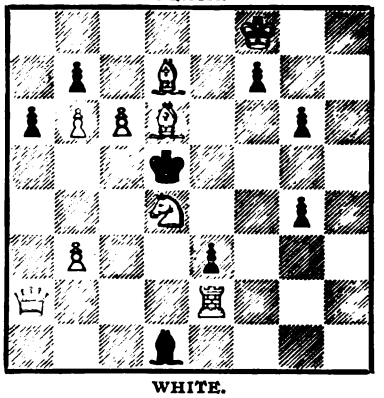

WHITE.

White mates in three moves.

The peculiarity of this problem is the complete circular tour made by the Knight.

ARTHUR G. FELLOWS.

THIS young gentleman, who promises to develope into a really fine composer, began to play chess when he was ten years old. After progressing rapidly in over the board play, he attempted to solve a problem published in the *English Mechanic*, at that time conducted by Mr. Pierce. This, however, proved to be too great a task for the young enthusiast, and it was only after a considerable time had elapsed that he made any further efforts in this direction.

When at last he really began to take an interest in problems, he was far from satisfied with the thought of developing into a solver only, and his ambition quickly led him to essay the more difficult art of problem-composition.

In this latter he succeeded beyond his highest hopes, and soon had the pleasure of seeing his name in print as a composer.

From this time forward he rapidly improved, and in 1891 he won first prize in the *English Mechanic* from a large field of competitors.

This was but the beginning of his successes, for within the last four years he has secured first prizes in six tournaments, including those offered by the chess editors of *Knowledge*, *Irish Times*, and the *Birmingham Mercury*, as well as several minor prizes in other tourneys. Indeed, in only one tournament in which he has been a competitor has he failed to be amongst the prize winners. With regard to his skill over the board, Mr. FELLOWS has not yet had many opportunities of strong practice. Such as have been possible to him he has eagerly seized with very satisfactory results. For example, during one of Mr. Blackburne's tours, he succeeded in drawing a game against the master (who played a number of others simultaneously), which was published with notes in the *Hereford Times*.

The inauguration of a chess club a short time since at Wolverhampton, where Mr. FELLOWS resides, may, in some measure, remove the disabilities with regard to cross-board practice, and give him greater opportunities for measuring his strength with older and more experienced players. However, as the young composer is only seventeen years old at the time of writing, he has nothing to complain of with regard to opportunity or success.

At present he is brimful of ideas, and good ones, too; and when, in a few years' time, he finds that care and caution alike as valuable to the expert player as to the fine composer, we feel sure that no name will be better known or respected in the world of chess than Mr. A. G. FELLOWS. We are, of course, well aware of the high reputation which he has even now as a problemist, but we are satisfied that he has not yet done his finest work, that he is indeed but at the outset of his career.

As a poet he has won some local fame. Maybe he is destined to shine in a sphere where first prizes are remarkably scarce!

We should like to see him find his *Gradus ad Parnassum* and be entitled to add F.R.S.L. to his already illustrious initials. Certainly he is well blessed in possessing a painstaking elder brother (also a problemist) to examine his compositions, whether chessical or poetical, and from a personal knowledge of both we can honestly style them "jolly good fellows."

We are indebted to Fellows minor for much valuable aid in producing the BOUQUET.

"The daylight is gone, but before we depart
One cup shall go round to the friend of my heart,
To the kindest, the dearest, oh judge by the tear
That I shed while I name, how kind and how dear!"

"While warmer souls command, nay, make their fate,
Thy fate made thee and forced thee to be great;
Yet fortune who so oft, so blindly sheds
Her brightest halo round the weakest heads,
Found thee undazzled, tranquil as before,
Proud to be useful, scorning to be more."

Tom Moore.

For Mr. ARTHUR G. FELLOWS' *problems see following pages.*

PROBLEMS BY A. G. FELLOWS.

No. 221.

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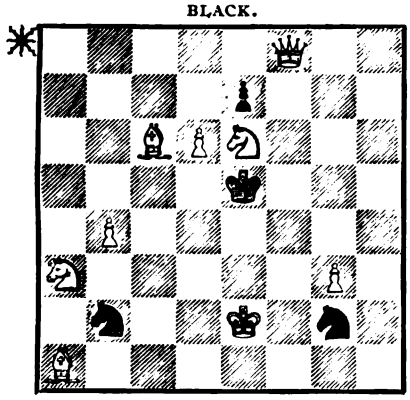
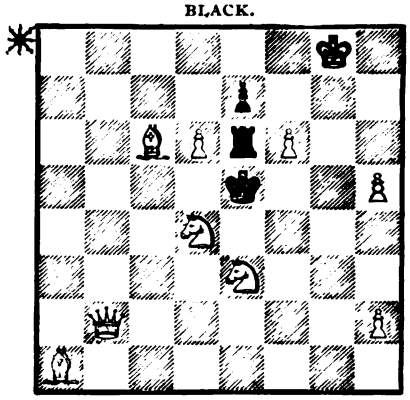


WHITE.

White mates in two moves.

No. 222.

BLACK.

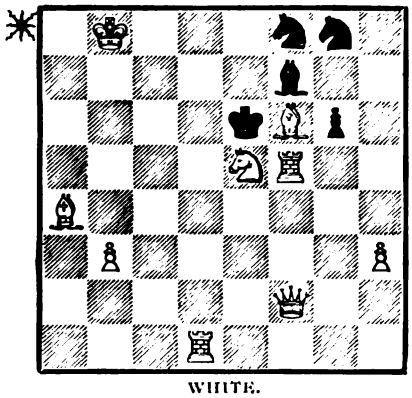


WHITE.

White mates in two moves.

No. 223.

BLACK.

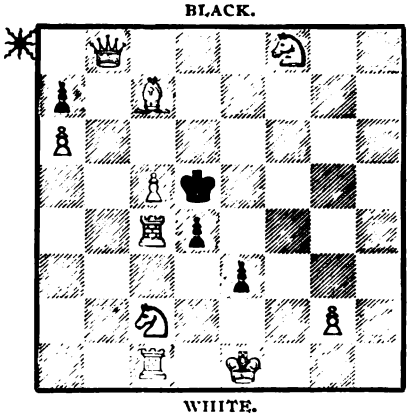


WHITE.

White mates in two moves.

No. 224.

BLACK.



WHITE.

White mates in two moves.

PROBLEMS BY A. G. FELLOWS—*continued.*

No. 225.

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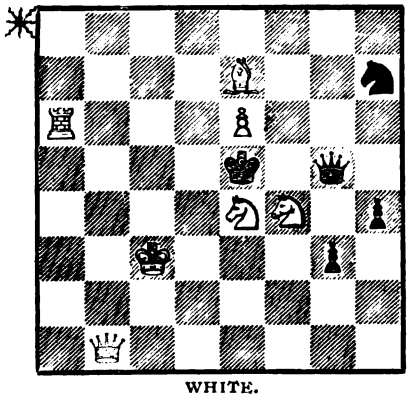
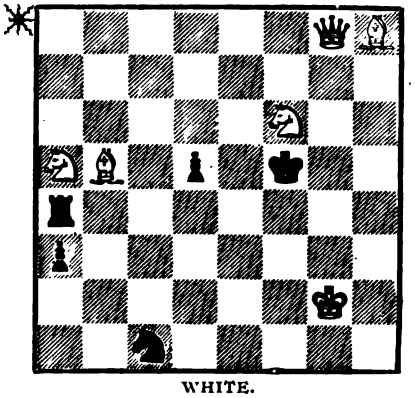


WHITE.

White mates in two moves.

No. 226.

BLACK.

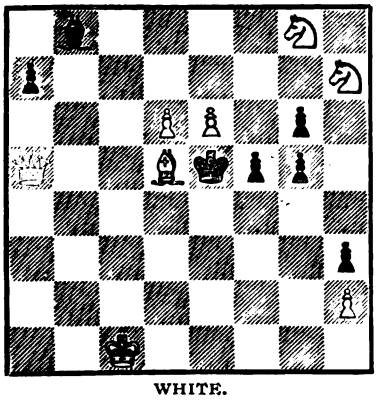


WHITE.

White mates in three moves.

No. 227.

BLACK.

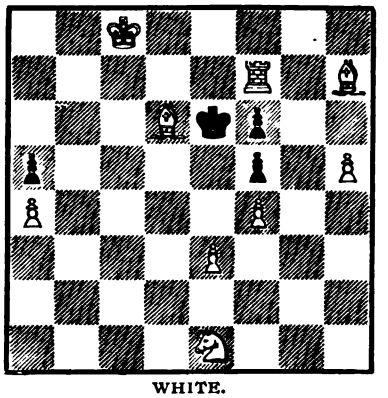


WHITE.

White mates in three moves.

No. 228.

BLACK.



WHITE.

White mates in three moves.

CHARLES PLANCK, M.A., CANTAB., L.R.C.P., M.R.C.S.

THE firmament of the "British problem world" presents to view no brighter star than he whose biography it is now our pleasing duty to place before our readers. Let us trace his upward flight. The only son of Surgeon-General Planck, F.R.C.S.E., of Lyden Croft, Edenbridge, and late of H.M. Indian Medical Service, was born November 1st, 1856. Educated at Marlborough College, and thence St. Peter's College, Cambridge, Mr. PLANCK graduated B.A., with mathematical honours, in 1880, and proceeded to M.A. degree in 1883. The study of chess problems was commenced a few years earlier (in 1879), and practical composition in 1880. His first problem, a two-mover, appeared in the *English Mechanic*, September 3rd, 1880. His initial three'er (diagrammed below) appeared some few weeks later, and from that time until the end of the year 1887 Mr. PLANCK composed upwards of 300 problems. Since supplemented by some very clever contributions to the *B.C.M.*, three of which secured the monthly prize in March, June, and October, 1895. 1885 saw him in splendid form. In problem and solution tourneys combined he secured eighteen prizes and three hon. mentions. One very remarkable fact, illustrating the care bestowed to secure soundness, is that, excluding long-range sui-mates, he has published but two unsound problems, both of which appeared in the first year of his career as a composer.

In 1886 Mr. PLANCK combined with Messrs. Laws and Frankenstein and the late H. J. C. Andrews in production of "The Chess Problem." His gifted colleagues paid him a very high compliment in deputing him to write the introductory essay. With but few modifications it received their full approval, and is universally acknowledged to be the best exposition of the "British Problem Art" extant.

In the following year Mr. PLANCK was appointed problem editor of the ill-starred *Bohemian*, which expired after a short but merry life of about six months' duration. Many of the scientific articles that appeared in that periodical were from his able pen.

In 1888 he was appointed as joint-judge with Dr. Gold in the Andrew's Memorial Tourney of the *B C.M.*, and also with Messrs. Loyd and Robbins in *Yenowine's News* Problem Tourney.

His original profession (commenced in 1881) was that of mathematical coach, his time being chiefly occupied in preparing candidates for the public examinations in Mathematics and Natural Science, but in 1888 he determined to enter the medical profession, and the necessary studies compelled him to give up the problem world entirely. And here we may venture to offer a few words of advice to young and o'er enthusiastic students: "The charm and fascination of chess should *never* be allowed to interfere with the sterner avocations of life," writes Mr. E. N. Frankenstein, and his words will find a responsive echo in the hearts of many who have seen their chances in life lost through a too deep absorption in the royal game. In *moderation* in this (as in all things) lies the true secret of success, and the fulness of enjoyment. *Revenons à nos moutons.*

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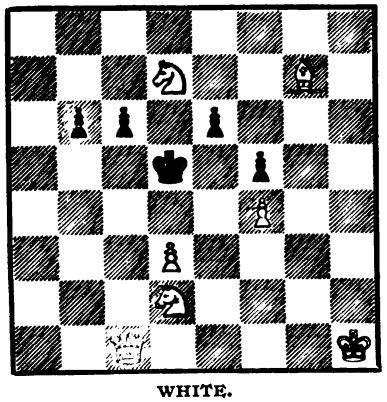

WHITE.

Key—Q-B5 ch!

As a student at St. Thomas's Hospital Mr. PLANCK won prizes in each year of his course, amounting to over £100 in all. In the second year, by standing first on the list, he secured the Peacock Scholarship in Human Anatomy and Physiology; and having obtained his diploma in 1892, successively held the appointments of Assistant House-Surgeon, full House-Surgeon, and Assistant Demonstrator in Practical Surgery.

In 1894 he severed his connection with St. Thomas's upon being appointed Assistant Medical Officer to the Sussex County Asylum at Hayward's Heath, and then for the first time since 1888 found sufficient leisure to return to his old love.

A complete list of his successes would occupy a whole page of this work. They include first prizes in many very important problem and solution tournaments held in connection with the *B.C.M.*, *Jamaica Gleaner*, *Sheffield Independent*, Irish Chess Association, *Mirror of American Sports*, *Montreal Gazette*, Surrey Chess Association, etc., etc. In the whole of his career, excluding the recent monthly tourneys of the *B.C.M.* and the solving of single challenge problems, Mr. PLANCK has competed in exactly 50 tourneys. In only eleven of these has he been altogether unsuccessful, whilst in eleven others he has obtained double honours, thus making a total of exactly 50 honours in 50 tourneys, viz., 38 prizes and twelve hon. mentions. Truly a wonderful record of which he may well be proud.

PROBLEMS BY C. PLANCK.

No. 229.
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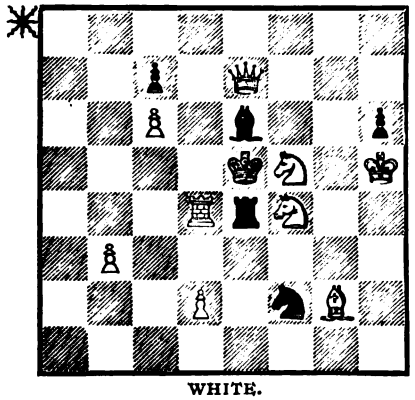
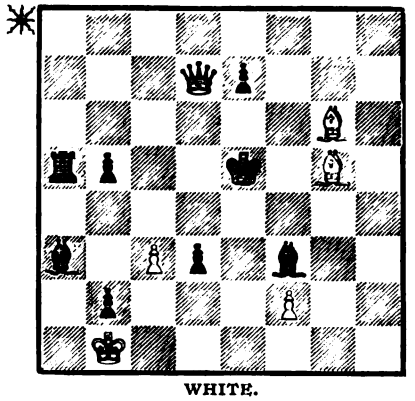


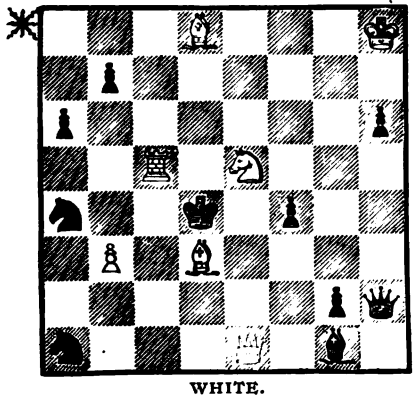
WHITE.
White mates in two moves.

No. 230.
BLACK.



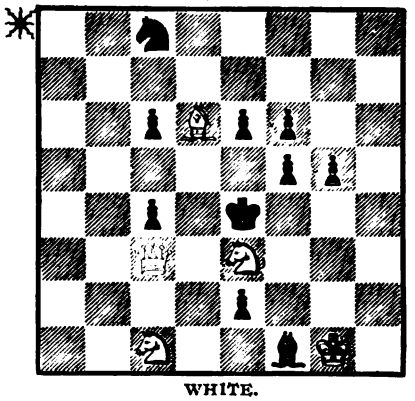
WHITE.
White mates in two moves.

No. 231.
BLACK.



WHITE.
White mates in three moves.

No. 232.
BLACK.



WHITE.
White mates in three moves.

PROBLEMS BY C. PLANCK—*continued.*

No. 233.

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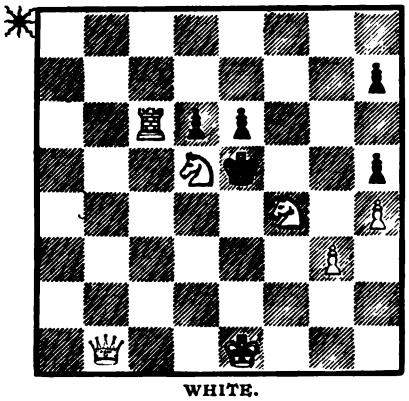

WHITE.

White mates in three moves.

No. 234.

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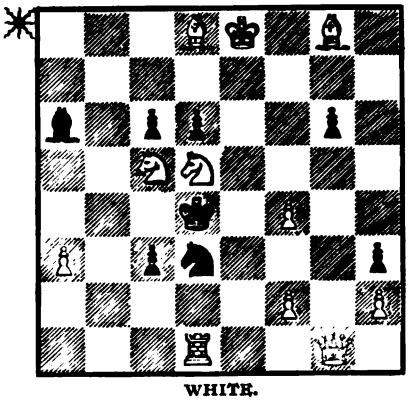
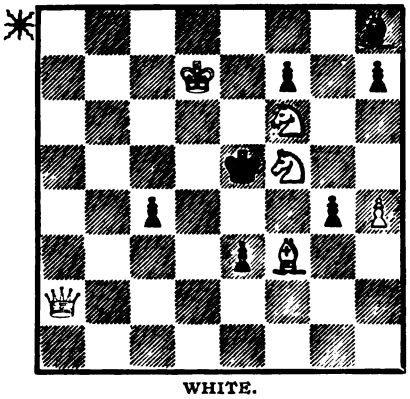


WHITE.

White mates in three moves.

No. 235

BLACK.



WHITE.

White mates in three moves.

No. 236.

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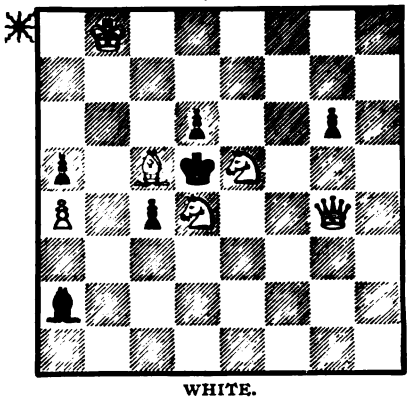

WHITE.

White mates in three moves.

No. 237.

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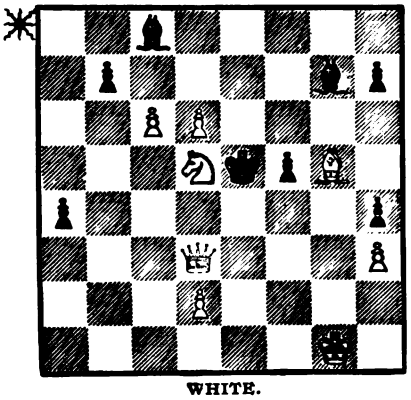
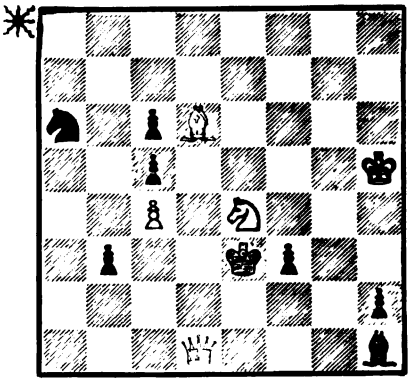


WHITE.

White mates in three moves.

No. 238.

BLACK.



WHITE.

White mates in three moves.

PROBLEMS BY C. PLANCK—*continued.*

No. 239.

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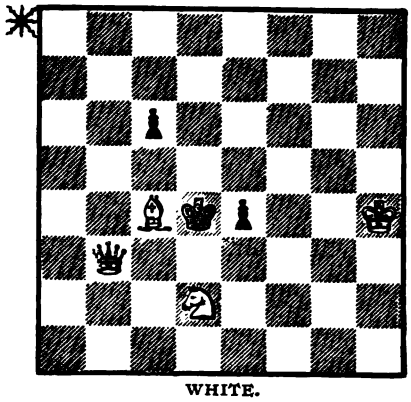

WHITE.

White mates in three moves.

No. 240.

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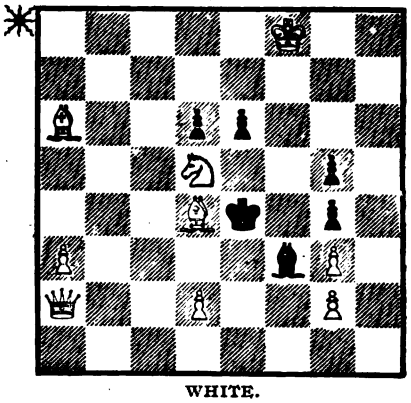
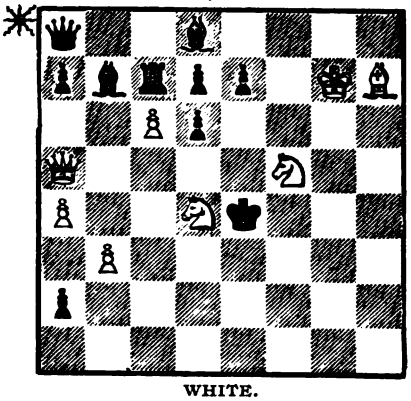


WHITE.

White mates in three moves.

No. 241.

BLACK.

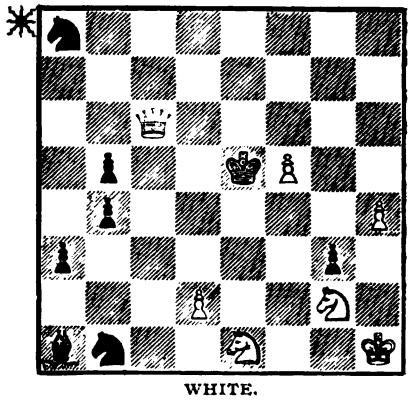


WHITE.

White mates in four moves.

No. 242.

BLACK.

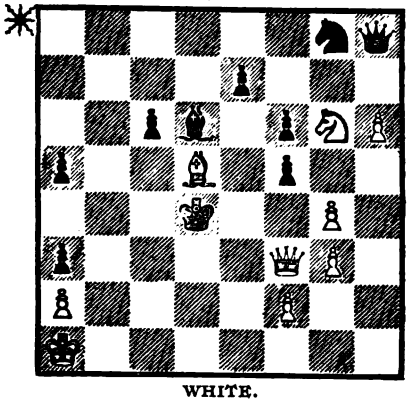


WHITE.

White mates in four moves.

No. 243.

BLACK.

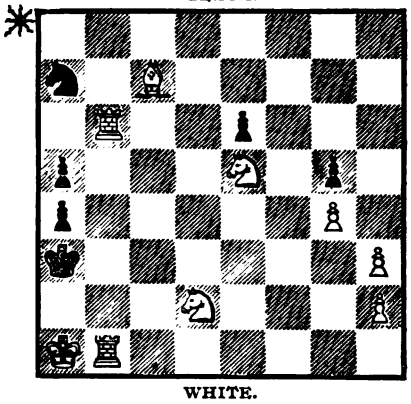


WHITE.

White mates in four moves.

No. 244.

BLACK.



WHITE.

White compels Black to mate in eight moves.

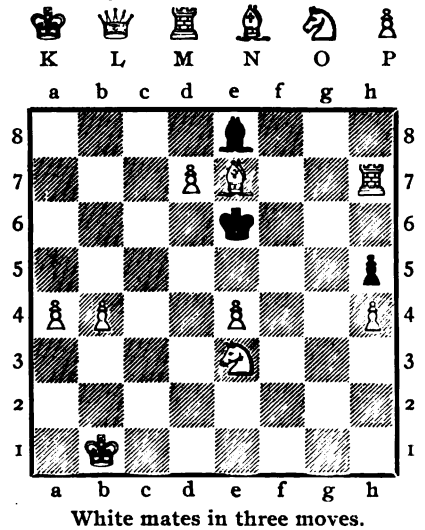
H. F. L. MEYER

WAS born near Hanover on 6th June, 1839, and learned the noble game in 1862. Four years later he came to London, where he continued his study of the game and problems. From 1863 to 1866 he edited the chess column of *Hannoversche Anzeigen*; from 1870 to 1872 he conducted the chess column of the *Gentleman's Journal*, and during that time also edited the column in the *Echo Americano*. In 1879 he commenced to conduct his well-known column in the *Boy's Own Paper*.

His publications are numerous, chief of which are his "Guide to Chess," which appeared in 1882, and "The Chess Champions of England," in 1871, besides articles in the *Leisure Hour* in 1873, 1878, and 1891. In 1875 he introduced the International Chess Notation, having previously devised the scheme of numbering the black and white pieces on the diagram. His portrait has appeared in numerous chess columns, both English and foreign, and the reward for a life of toil in the world of chess has been wide-spread admiration and well-merited honour.

As a problem composer he has been very successful, having composed over 1,000 problems. He has made a selection from these, and intends the 186 problems thus chosen to form another book, which he will publish. His problems, as a rule, are difficult, and economically constructed. Direct mates in four, five, or even ten and two hundred moves are his favourites; though he is extremely versatile in composing, his problems ranging from simple two-movers to self-mates of great length.

Like the famous veteran S. Loyd he is very clever in the framing of puzzles, but he confines these mostly to the game of chess, being in this respect unlike the American. Amongst those positions which follow, some of great merit are included, and the reader is referred to his four, five, and six-movers when searching for something that shall act as a test of solving skill. Referring to the twenty-one-mover, all good solvers are invited to try to conquer it, as, indeed, they will if possessed of a fair knowledge of the principal laws which govern the manipulation of Knights in end-games.



White mates in three moves.

Mr. MEYER is joint-author with many famous composers, including the great strategist O. T. Bláthy, of Budapest, E. J. Winter-Wood, etc.

His International Notation mentioned above is here given. It has several good points, although not so popular as one might expect.

The pieces are distinguished by the letters shewn over diagram.

The squares numbered and lettered as diagram. Mr. MEYER'S three-mover (a very clever elaboration of an idea of the late deeply-lamented Rev. H. W. Sherrard's) would appear in the solution so:

1. N d 6; K d 6,
2. P e 8 (bec. M); K c 6,
3. M e 6 ‡‡.

1. — K f 6,
2. P e 8 (bec. N); K e 6,
3. M h 6 ‡‡.

1. — N f 7,
2. P d 8 (bec. L); and so on.

It will be noticed the Pawn promotes to Queen, Rook, Bishop, and Knight.

The alphabetical sequence of letters (capitals for pieces and small letters for the board) render this notation at once easy of acquirement and accurate in practice.

PROBLEMS BY H. F. L. MEYER.

No. 245.
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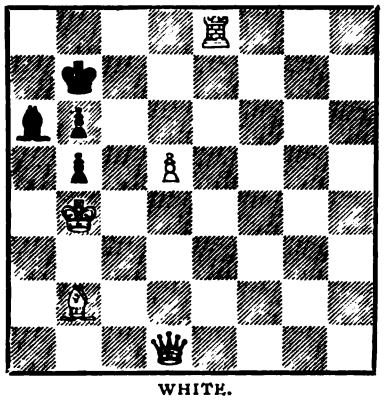

WHITE.
White mates in three moves.

No. 246.
LETTER PROBLEM "W."
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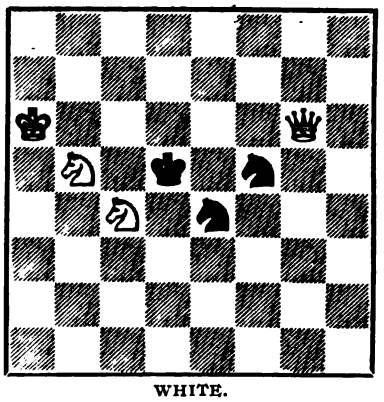
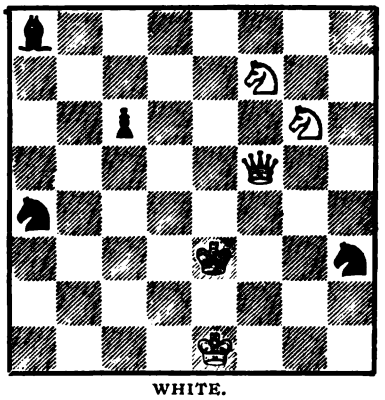


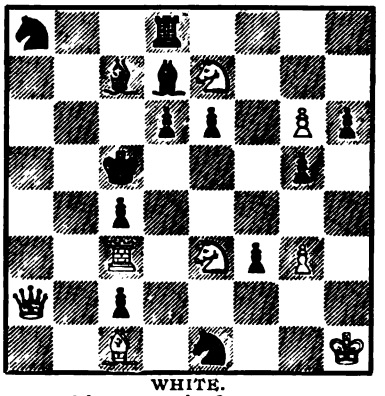
WHITE.
White mates in four moves.

No. 247.
BLACK.



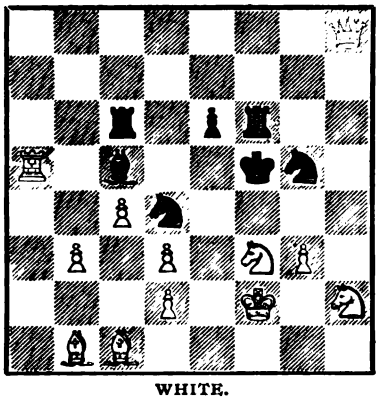
WHITE.
White mates in four moves.

No. 248.
BLACK.



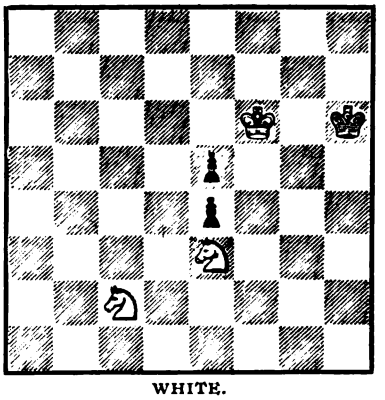
WHITE.
White mates in five moves.
Supposed to be one of the most difficult five-movers extant.

No. 249.
BLACK.



WHITE.
White mates in six moves.

No. 250.
BLACK.



WHITE.
White mates in twenty-one moves.

EDWARD B. SCHWANN,

THOUGH a composer of considerable ability and abundance of *verve*, has been content to contribute his problems, out of mere love for his art, to the different English and foreign chess-columns. Denying himself that surer way to popularity—prize-winning—he has, nevertheless, delighted those who have solved his problems by his surprising keys and masterly constructions. He has an inclination to the German School, and very faithfully he succeeds in imitating it in his own productions. About seventy of his problems have been published, but only three have won prizes.

Little can be said of an uneventful problem career; the reader is, therefore, left to examine the composer's problems, from which the most correct opinions will be obtained. As a player Mr. SCHWANN has won the "Wills" prize (£5) of the City of London Chess Club for the best score in inter-club matches (season 1895-6), with a score of 12 wins, three draws, and no losses.

PROBLEMS BY EDWARD B. SCHWANN.

No. 251.
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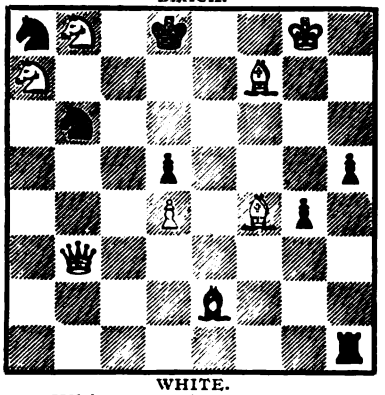
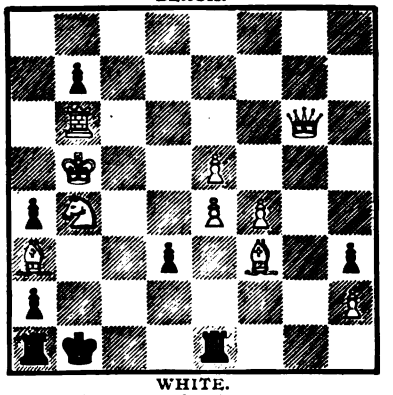


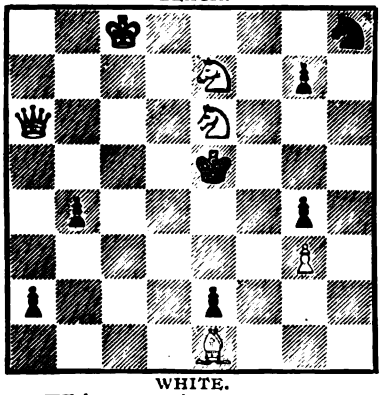
WHITE.
White mates in two moves.

No. 252.
BLACK.



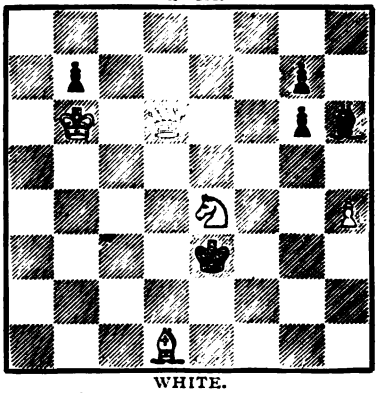
WHITE.
White mates in three moves.

No. 253.
BLACK.



WHITE.
White mates in three moves.

No. 254.
BLACK.



WHITE.
White mates in three moves.

GEORGE HUME, OF NOTTINGHAM,

WAS born December 16th, 1862, at Leith, Edinburgh. When he was but two years old his father, whose health had been impaired by twenty years' missionary work in Jamaica, died, and his mother and her family removed to Hastings. Consequently his earliest recollections are of this classic chess centre. At school he did especially well in arithmetic, which was ever his favourite subject. Thus early prizes were won, and even when at home he generally begged to be allowed to "do sums for fun" instead of other forms of amusement. He afterwards stayed on at the same school and completed a five years' apprenticeship as pupil teacher under the Hastings School Board, passing all his examinations excellently, and also gaining certificates in mathematics, chemistry, electricity, geometry, perspective, etc.

During this time his chief amusement in the spare hours was entomology, for the study of which the Hastings district is very advantageous, being rich in almost all classes of insects.

Mr. HUME learnt the moves of the chessmen very early in life, his earliest memories of the game being his playing very pleasurable, though, perhaps, not scientific, games with brother or sister. In 1879 a series of articles on chess in *Cassell's Popular Educator*, and the excellent chess column of Mr. W. R. Bland in *Design and Work* aroused his serious interest. Thus early problems took his fancy more than the game itself, possibly accounted for by the lack of any strong players among his acquaintances. His first problem appeared early in 1880.

In January, 1881, Mr. HUME gained his first success in solving by winning the first prize in the *Huddersfield College Magazine* Third Tourney, and about the same time he also won third prize in the *Boys' Newspaper* First Solving Tourney, in which there were several hundred competitors, all under the age of twenty. His first problem success was in the *Boys' Newspaper* Tourney in May, 1881, taking second prize for a set of three two-movers.

In the autumn of 1881, not having much liking for the teaching profession, Mr. HUME left Hastings and went to Nottingham, entering the counting-house of one of the large manufacturers there, and he has now had charge of the counting-house for the same firm for a number of years. In Nottingham he had more facility for play over the board, and for a considerable time played in the matches for both the local clubs with fair success, but has never become a very strong player, perhaps partly because he has not given much attention to "book" play. Studying openings and playing over printed games always seemed to him comparatively much less interesting than either solving or composing problems. Then, again, the taste for problems gives one a tendency sometimes to "go in" for combinations more beautiful than sound. In 1885 he discontinued active chess altogether, for several years devoting most of the spare time available to acquiring a thorough knowledge of Pitman's Shorthand. Since then what chess he has done has been almost entirely in connection with problems, so that at the present time he is naturally quite out of practice in play over the board.

In composing, Mr. HUME almost invariably spends a lot of time over each problem trying over various alterations until satisfied he cannot make any that he considers an improvement, and often keeps them on hand a long time before having them published. His favourite problems are now short sui-mates, being indebted to the late Mr. J. A. Miles for much valuable encouragement and assistance which has enabled him to thoroughly master the beauties and intricacies of this branch of the problem art.

A very notable recent problem success is his double first for three- and four-move sui-mates in the *Chess Monthly* International Tourney.

As a solver Mr. HUME is second to none, his famous "G. H." generally being synonymous with victory. His more conspicuous successes commenced in 1888-9. In those two years he competed in twelve tourneys, securing first prizes in each, with clean scores in eleven, and losing half a point in the other. The twelve tourneys comprised 434 problems. Perhaps his best run of successes has been in connection with Mr. Rowland's columns in the *Sheffield Independent* and *Bristol Mercury*, he having obtained clean scores of both sections of tourneys Nos. 6, 7, 8, 10, and 12, and in one section of tourneys Nos. 11 and 14, with a third prize in No. 9. The biggest tourney he ever entered was the gigantic sui-mate one, conducted by Mr. S. M. Joseph, in *Sunny South*, America, which comprised 111 sui-mates of all lengths, and all the other competitors retired before the end of the tourney. It was at Mr. Miles' special request that he competed.

For some two years Mr. HUME acted as problem examiner for one of the leading English chess columns, and during this time the column was highly complimented on its uniform accuracy. As judge, too, Mr. HUME has given well-nigh universal satisfaction, notably in Dr. Hunt's charming columns in the *Hackney Mercury* and *Brighton Society*. He is not a prolific composer, having composed in all between two and three hundred problems. His successes include eleven first, four second, three third prizes, and six hon. mentions. His principal solving successes include forty first, four second, and two third prizes, and although of late years Mr. HUME has solved but very little, we have every reason to believe he is still as clever as in the days of yore. We feel sure Mr. HUME's capital "Hints on Solving" will be read with interest by all classes of solvers.

On September 12th, 1895, Mr. HUME found the sweetest mate of all, a bonny bride, and we join with our readers in wishing (e'en thus late in the day) good health and prosperity to bridegroom and bride.

HINTS TO SOLVERS.

Specially contributed by GEORGE HUME.

NOTICE what liberty the Black King has, and see if you can bring about the mate if he play to any square now open to him. If there is no mate in the required number of moves, remember that the key-move must either provide one or block up that way of escape. In the same way, if the White King is open to be checked, see if the mate can be given after the check, and if not, the key-move must either provide a method of continuation or must prevent the check.

In a two-mover, if one or more of the squares next the Black King diagonally are guarded solely by a Knight or Rook it is very probable that the key-move allows the King to play to one or more of such squares, either by the Rook or Knight playing *en prise* or playing back.

For tourney solving you want to cultivate your analytical powers, and for this purpose one problem thoroughly analysed and completely mastered will strengthen them more than a dozen problems simply solved and thrown aside. Take a first-class problem and write out the solution in full, including every variation and every dual, putting the moves in columns, thus:—The key-move in the first column (or at the top), Black's first move in the next, White's reply in a third, and so on. Take each defence in rotation and see if any other second move will bring about the mate; notice how each variation is produced; why it is that the line of play that White adopts in other variations will not do in this, that is, the way in which the composer has prevented duals. Try it for "cooks" and thrash out the definite reason why any apparently strong attacks do not succeed. And do not rest until you have thoroughly grasped the bearing of the whole position, and the why and wherefore of the influence and reaction of each piece and move. If there are any pieces which appear of no use, find out what they are for by removing them, and then trying the position to see where the screw is loose. Later on, when you have done, say, a dozen or so of good problems in this way you may be able to dispense with writing it all out, and the various points will be perceived almost intuitively.

On the other hand, for increasing skill in the matter of spotting out author's intentions rapidly, much benefit may, no doubt, be derived from a more cursory examination, so that the increased number of problems gone through may give a wider acquaintance with various ideas and their different modes of presentment.

When solving in tourneys don't expect to win prizes unless you take pains. If a tourney is worth entering it is worth winning, and your endeavour should be that every solution you post shall cover every point for which marks are allowed. As with the hare and the tortoise in the fable, a little patient perseverance will often outstrip superior genius.

You need not expect to win prizes if you are satisfied with finding the author's solutions. In most cases it is the "cooks" and duals that decide the winners. You will find it a good rule to consider every problem "cooked" until you have proved it sound, and every variation to contain a dual until you have proved it otherwise. One might think that this rule may be safely relaxed in the case of problems that are prize-winners, but points have been lost through assuming the soundness of a first-prize winner in one of the leading tourneys.

Always notice whether a position is one that would be possible in actual play. A glance will generally suffice, and in doing so keep your eyes on the Pawns. They are almost invariably the cause of any failing in this respect.

Be especially careful at the beginning and towards the end of a tourney. If you miss points at the beginning it takes the steam out of you, and if at the end you throw away all your previous work. Besides, if Mr. Chess Editor sees the probability of some awkward "ties" he is sure to put in his most catchy positions, and a little care on your part may decide the "tie," and thus relieve Mr. Chess Editor's mind in a way highly satisfactory to yourself.

If, after trying a problem for some time, you do not see the solution, don't rush off to look at the printed solution, if you have it. Put the problem on one side and come again to it when you are fresh. You will be almost certain to strike the problem from a different point of view—the pieces will be seen to be capable of being used in a different direction to what before seemed probable, and the solution will often quickly appear. Even if you are finally obliged to admit your defeat and to look at the solution, only look at the key-move and then faithfully follow out the different variations, carefully noting where the difficulty lay and how it was you missed the move. Your failure will thus not be thrown away, but will do useful work and be the means of helping you towards greater success next time.

In like manner, when looking for "cooks" and duals, a few minutes to each problem each evening will be found far more profitable than spending an hour or so over one problem straight off. By the way, there is little doubt that in a kindred psychological fact lies the secret of the almost universal experience of composers in so frequently overlooking obvious "cooks" and duals in their own problems. Their thoughts being concentrated upon the particular use to which they have put the various pieces, their mind thereby becomes, as it were, biassed, and rendered quite oblivious of the fact that they can be used quite as powerfully in some other way. Hence, if you are a composer as well as a solver, be doubly suspicious of your own problems when they turn up in a tourney, or, possibly, one and the same "cook" may spoil your chance in both the problem and the solution tourneys, as it has served others before to-day.

It is not often necessary to try over every possible key-move, but occasionally a problem may occur in which it may be advisable. In this case, go to work methodically. Take the moves of each piece in a certain order, say, K, Q, R, B, Kt, P. Start each piece with the farthest square it can move to towards the top, then the nearer squares, and then those in each direction travelling round to the right, the same way as the hands of a clock. But don't waste time with trying anything of the kind until you have become thoroughly acquainted with the potentialities of the position. You will then be able to hit on the best defence in a moment, and will quickly see whether that can be overcome or not. If you attempt a systematic examination before you have examined it several times in the ordinary way, you will be almost sure to waste a lot of time over it, or else overlook something and thus mislead yourself.

Before taking your postcard to the post, check over the moves to see you have described them correctly. It is very annoying to lose two points because you put K3 instead of K6 or something of that sort, and with the English notation such a slip is quite easy, and may possibly describe some plausible "try."

PROBLEMS BY GEORGE HUME.

No. 255.

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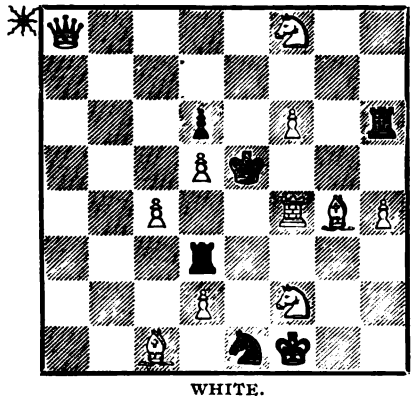

WHITE.

White mates in two moves.

No. 256.

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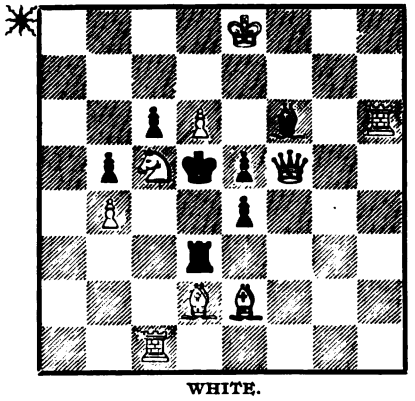

WHITE.

White mates in two moves.

PROBLEMS BY GEORGE HUME—*continued.*

No. 257.

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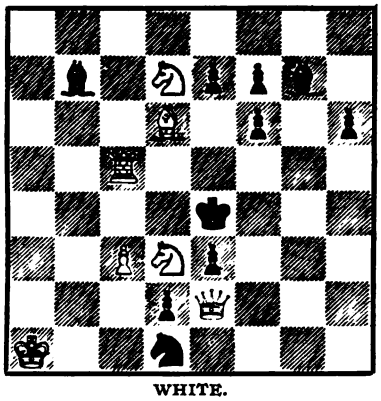

WHITE.

White mates in three moves.

No. 258.

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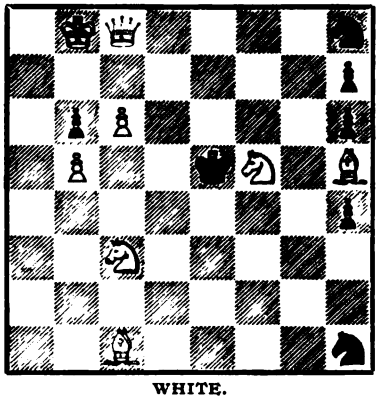

WHITE.

White mates in three moves.

No. 259.

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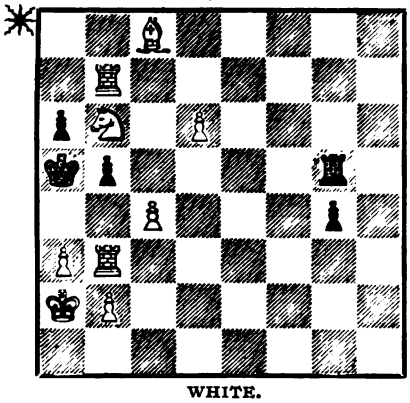

WHITE.

White mates in three moves.

No. 260.

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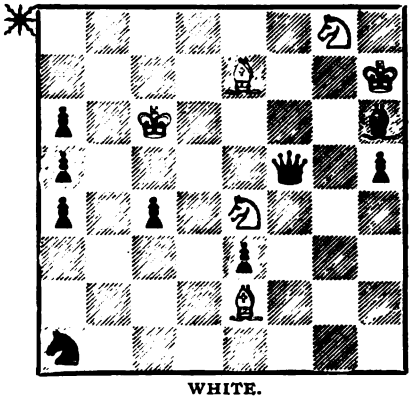

WHITE.

White mates in three moves.

No. 261.

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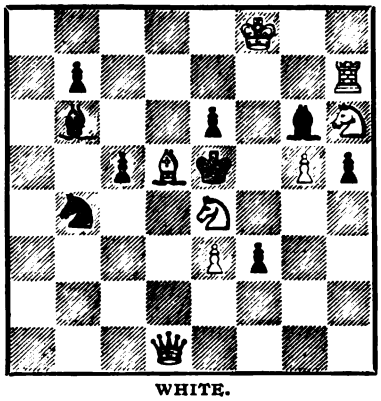

WHITE.

White mates in three moves.

No. 262.

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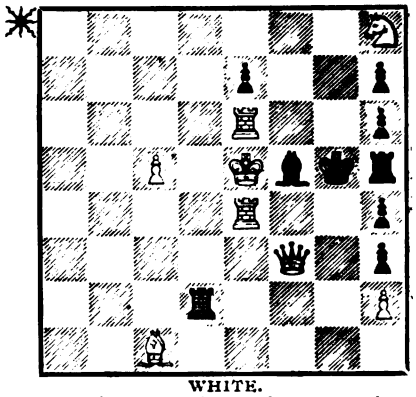

WHITE.

White compels Black to mate in three moves.

PROBLEMS BY GEORGE HUME—*continued.*

No. 263.

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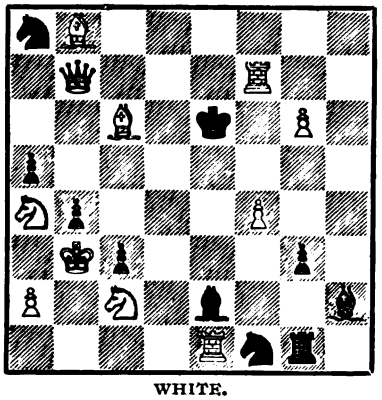
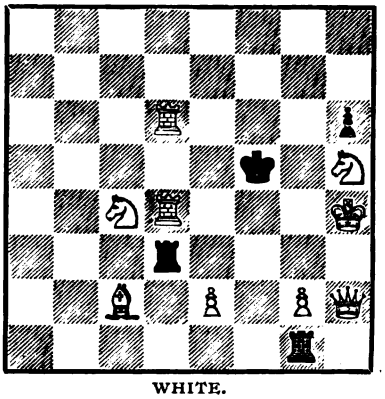


WHITE.

White compels Black to mate in three moves.

No. 264.

WHITE.



WHITE.

White compels Black to mate in three moves.

No. 265.

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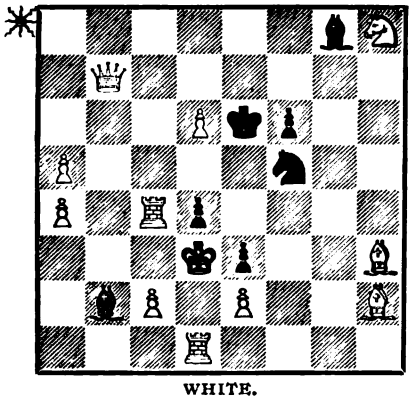

WHITE.

White compels Black to mate in four moves.

No. 266.

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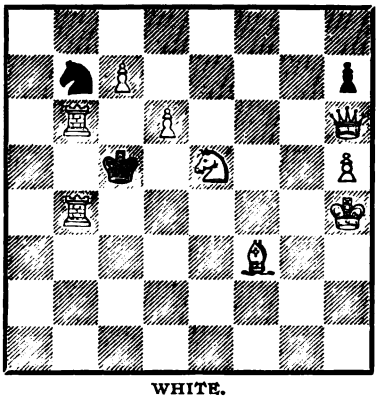

WHITE.

White compels Black to mate in six moves.

H. MAXWELL PRIDEAUX

IS a native of South Devon, and acquired a fondness for chess some eighteen years ago, being driven to the problem side of the pursuit by having no antagonist near his then residence. Seldom competing in problem tourneys, he is, perhaps, less widely known as a composer than many younger men, though it is worthy of remark that several of his more recent problems have had nearly as many incorrect as correct replies sent in to the papers to which they were contributed. His strength lies principally in four-move problems, with a leaning towards *solus rex* positions. Unfortunately for him, he came out as a composer just when the British solver at large was finding life too short for four-moves, and so, perchance, Mr. PRIDEAUX'S best efforts were not fully appreciated. We venture to think the solvers of to-day will make ample amends. Mr. PRIDEAUX was never a prolific composer; and, as the opportunities for playing and skill in the game have increased, his problem output has grown, and ever grows, smaller, to the general regret of his editorial friends. Ere long we hope to see him again in the arena.

PROBLEMS BY H. MAXWELL PRIDEAUX.

No. 267.
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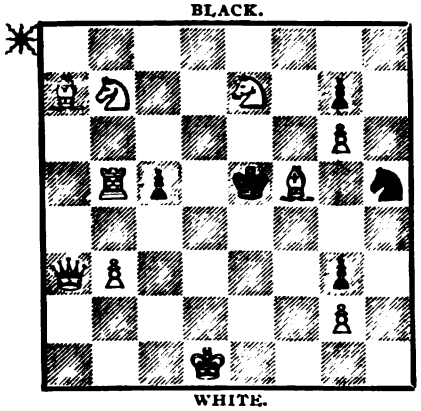

WHITE.
White mates in two moves.

No. 268.
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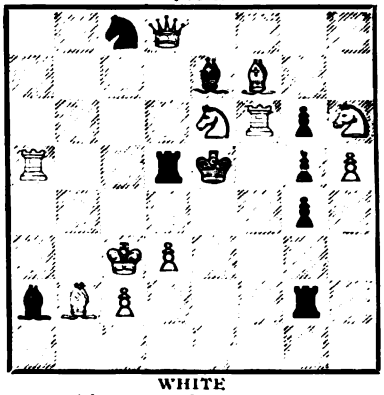

WHITE
White mates in two moves.

No. 269.
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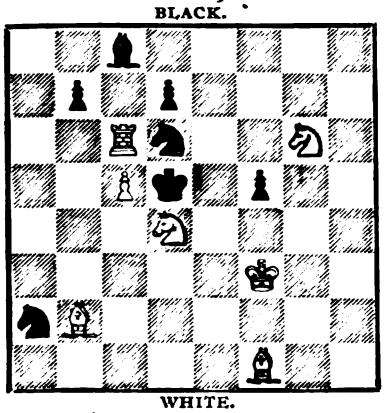

WHITE.
White mates in two moves.

No. 270.
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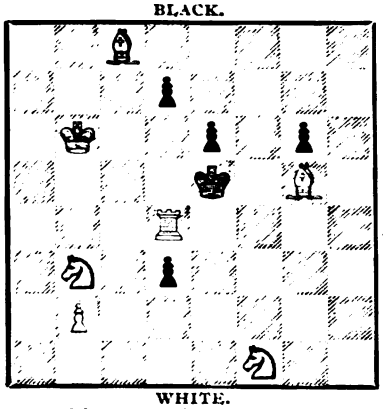

WHITE.
White mates in three moves.

PROBLEMS BY H. MAXWELL PRIDEAUX—*continued.*

No. 271.

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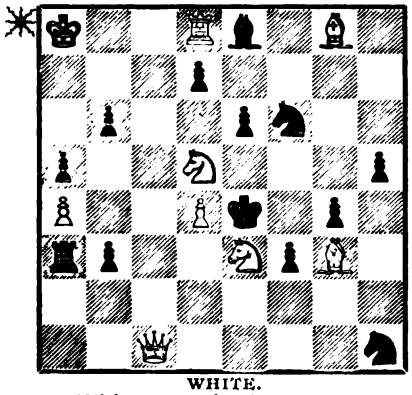

WHITE.

White mates in three moves.

"British Chess Association" Tourney, No. 1. FIRST PRIZE for best four-mover, 1885-86.

No. 272.

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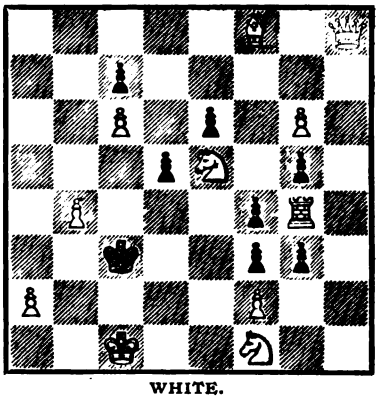

WHITE.

White mates in three moves.

No. 273.

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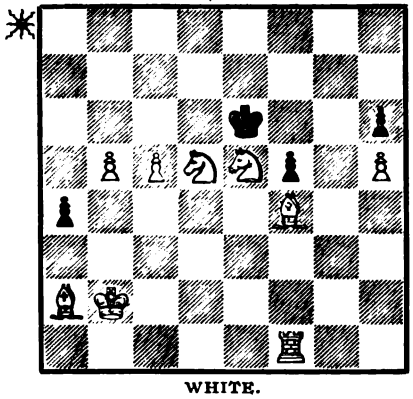

WHITE.

White mates in four moves.

No. 274.

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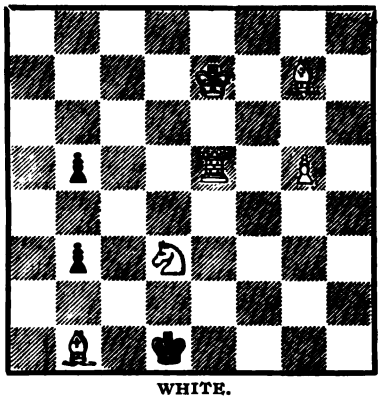

WHITE.

White mates in four moves.

No. 275.

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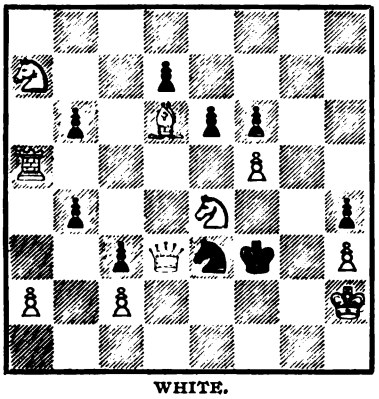

WHITE.

White mates in four moves.

No. 276.

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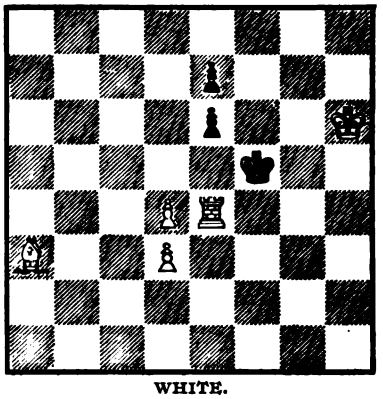

WHITE.

White mates in four moves.

634156 A

GODFREY HEATHCOTE

MAY be said to have scaled the highest rung of the ladder of problematic fame, and if, in these matter-of-fact latter days of the Victorian era, it is possible to credit anyone "with the charm of magic powers," then may we credit Mr. HEATHCOTE. It is easy to define wherein lies the beauty of his compositions, which generally, as Mr. Rayner so aptly puts it, "have an electrical effect upon the solver."

A study of his problems will prove that he blends most happily in one production, all the qualities which are practically attainable of the ideal problem. Subtle keys, beautiful play, numerous variations, fine mates, and good construction will be found generally predominant in a very great number of his problems. If we had only his problems whereby we could form views concerning his style, we should be certain we had judged him rightly, but fortunately he has emphasised our conclusions by expressing his opinions upon his own ideals and his own methods. He says: "The problem composer is often asked to describe the method he follows in constructing a problem; the question, however, seldom receives a satisfactory answer, not from any unwillingness on his part, but from the obvious difficulty of describing a complex mental process in language sufficiently clear and succinct to be of any practical value.

"In its inception a problem exists only in the imagination of its author. No doubt the stage at which the purely mental work ceases, and the actual construction begins, may vary considerably with different composers and different classes of problems, but still I believe that there must always be a more or less complex idea, or combination of ideas, before any constructive work can be usefully attempted. The second stage brings the composer face to face with all the difficulties of construction, and it is probably here, in the correction of errors, the 'touching up,' to which a problem is nearly always in some degree susceptible, and the final analytical work, that the ultimate value of the finished production is most frequently determined. The value of 'constructive finish' can hardly be over-estimated; indeed, impatience at this stage is often fatal to an otherwise meritorious problem, and the composer should always strive to satisfy himself that, to the best of his ability, the resources of a position have been utilised to their fullest extent."

There is an amusing incident connected with the two-mover numbered 283 in the accompanying selection. The problem was reproduced in various Continental chess columns, and, amongst others, in that of the St. Petersburg *Novoye Vremya*, conducted by M. Tchigorin. In a subsequent issue of the same paper the celebrated Russian master pointed out that the problem was 'cooked' by 1 Kt-B2, and remarked, 'It is amazing to find that the judges of the tournament, the editors and readers of the various chess publications in which the problem appeared, and we, personally, failed to see this second solution.' It is hardly necessary to add that the supposed second solution was a myth.

Mr. HEATHCOTE has secured thirty-five tourney honours, including eighteen firsts, ten seconds, and four thirds; hon. mention eight times. His five double firsts were obtained in the *Bristol Mercury* Tourney, No. 9, 1893; *Liverpool Mercury* Tourney, 1893; and in the three consecutive tourneys conducted by Dr. Hunt in the *East Central Times* and *Hackney Mercury*, 1890-91-92, an almost unsurpassable record.

Mr. HEATHCOTE is by profession a solicitor, and is now in his twenty-sixth year, having been born at Manchester in 1870.

We are quite sure our readers will join us in wishing him every success in his honourable profession, and with this, a hope that in his leisure hours he will continue to create similar productions to those which have earned such great distinction and afforded so much pleasure to his numerous admirers.

PROBLEMS BY GODFREY HEATHCOTE.

No. 277.

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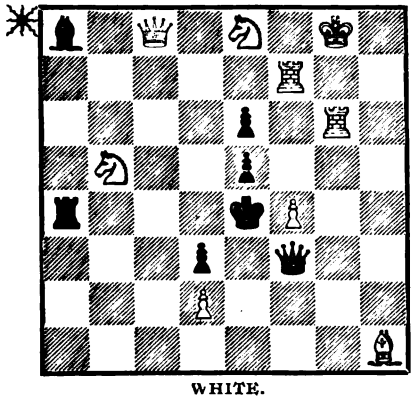

WHITE.

White mates in two moves.

No. 278.

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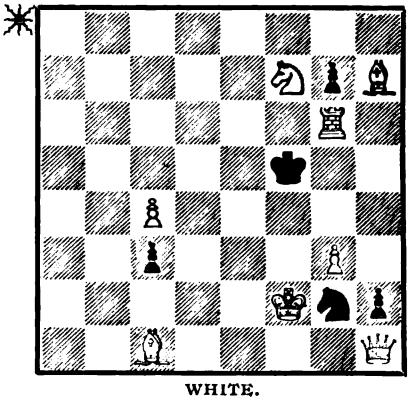

WHITE.

White mates in two moves.

No. 279.

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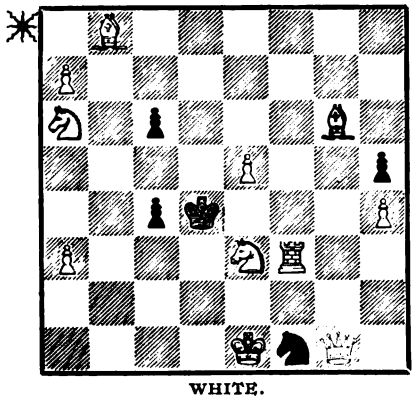

WHITE.

White mates in two moves.

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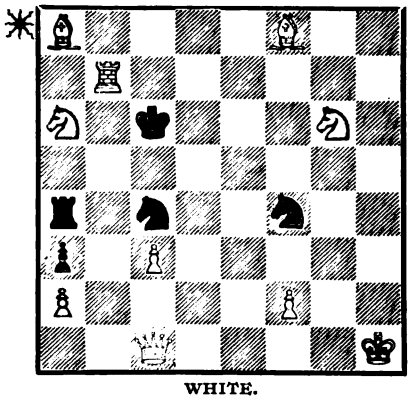

WHITE.

White mates in two moves.

No. 281.

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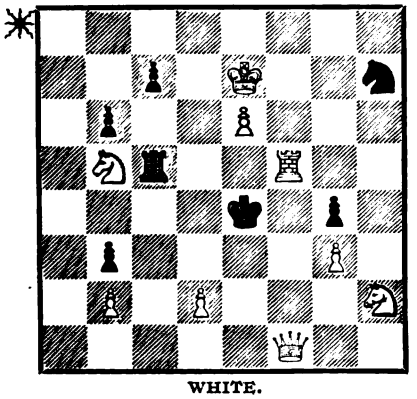

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White mates in two moves.

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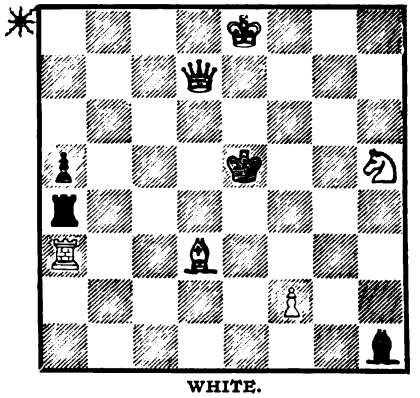

WHITE.

White mates in two moves.

PROBLEMS BY GODFREY HEATHCOTE—*continued.*

No. 283.

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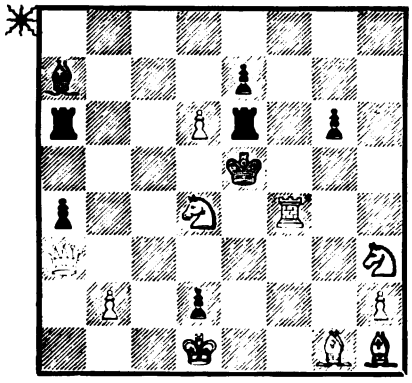

WHITE.

White mates in two moves.

No. 284.

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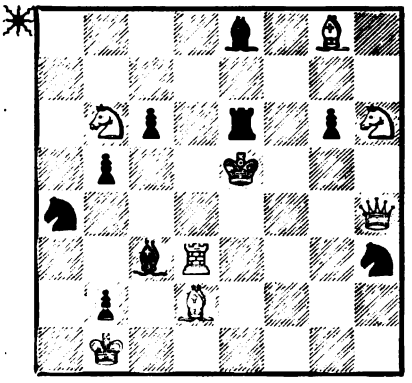

WHITE.

White mates in two moves.

No. 285.

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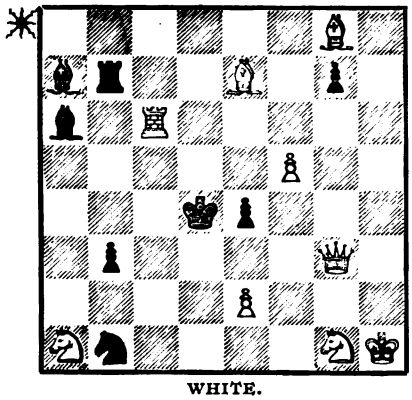

WHITE.

White mates in two moves.

No. 286.

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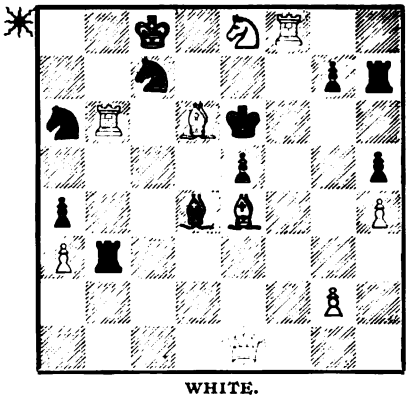

WHITE.

White mates in two moves.

No. 287.

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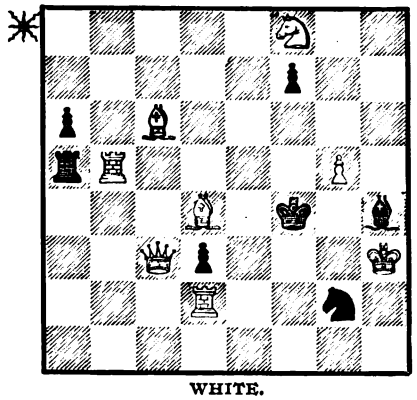

WHITE.

White mates in two moves.

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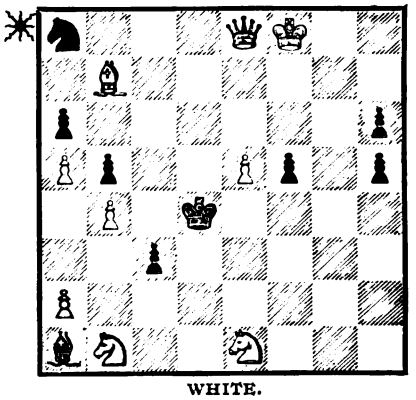

WHITE.

White mates in three moves.

PROBLEMS BY GODFREY HEATHCOTE—*continued.*

No. 289.

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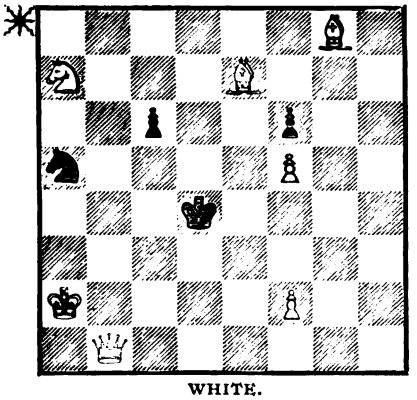

WHITE.

White mates in three moves.

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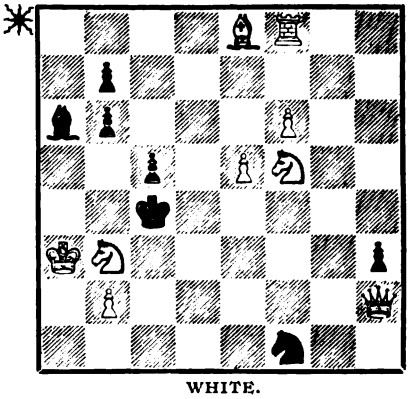

WHITE.

White mates in three moves.

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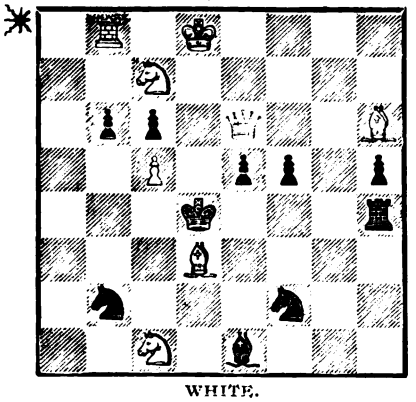

WHITE.

White mates in three moves.

No. 292.

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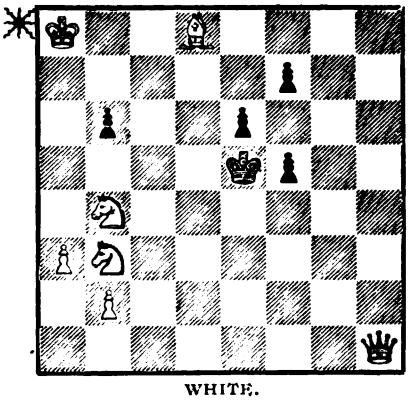

WHITE.

White mates in three moves.

No. 293.

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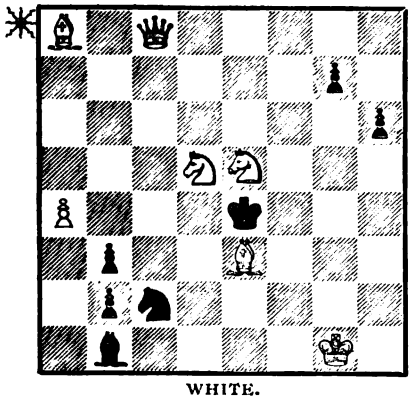

WHITE.

White mates in three moves.

No. 294.

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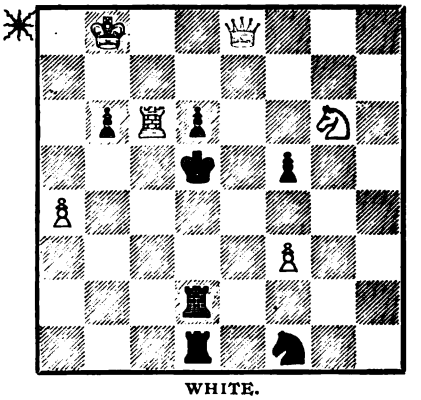


WHITE.

White mates in three moves.

ISAAC McINTYRE BROWN.

IT is a very patent fact that chess, as an intellectual pastime, is very much more popular to-day than it was twenty or thirty years ago. Several causes have combined to bring this about, but chief amongst these has been unselfish chess enthusiasm. The chess master has done something towards the popularising of the game by way of producing attractive and scientifically-played games, but the chess enthusiast has done much more, when he has brought organising powers, business abilities, and an inspiring personality to bear upon the development of a public taste for the game.

Amongst these enthusiasts who have devoted much time and energy to popularise chess, Mr. ISAAC M. BROWN, Editor of the *British Chess Magazine*, takes a high position. For some years past Mr. BROWN has laboured assiduously to bring about a national sentiment in favour of chess, and we are sure that he has had his reward already, although his ideal has not yet been fully realised; indeed, he regards the present growing activity merely as an expanding movement, which will culminate in a national federation for the commonweal of all the leading chess societies in England.

Mr. BROWN was born in Leeds on the 13th August, 1858, and was taught to play chess in 1879 by his friend and schoolfellow Mr. James Rayner, but up till the latter part of the year 1879 he confined his attention to the study and solution of problems. Early in 1884 he emerged from this semi-seclusion by joining the Leeds Chess Club, and a few months afterwards became its hon. secretary at the earnest request of Mr. James White and Mr. Rayner. Mr. BROWN'S career as a great organiser may be said to commence from this point. He found the affairs of the club in an unsatisfactory state, and undertook the task of bringing "order out of chaos," and with such good results that the Club prospered and increased in strength of play and membership until it won the Woodhouse Challenge Cup. He also realised that chess has its social side, and he successfully endeavoured to develop that spirit of sociality which is so conducive to the best interest of a great chess club. He held the office of hon. secretary to the club until 1889, and when he resigned office the members presented him with a costly marble timepiece in recognition of his valuable services.

During this period 1884-9 Mr. BROWN became intimately connected with Yorkshire chess, and ultimately became secretary of the Yorkshire County Chess Club, and subsequently secretary of the West Yorkshire Chess Association (one of the very oldest chess organisations in the kingdom), these organisations being now amalgamated under the title of the Yorkshire Chess Association, of which Mr. BROWN is secretary.

In 1888 Mr. BROWN may be said to have become something more than a local chess celebrity, for in that year he assisted in organising the Bradford International Master Tournament, and acted as co-secretary with Mr. L. Hoffer, of the British Chess Association, during the congress, which passed off most successfully.

During the period 1888-96 many clubs were established in the Midland and Northern Counties of England, and the devotees of chess had increased by hundreds. County matches were played between Lancashire and Yorkshire, and the hope publicly expressed by Mr. BROWN and the late Mr. Rayner, President of the Manchester Club, that the time would come when the representatives of the North would stand shoulder to shoulder to give battle to the men of the South. This wish eventually took concrete form in the shape of an appeal to the Northern players to favour and support a challenge to the South. The support was given and the challenge issued. The South accepted the *defi*, and the first great

North *v.* South match was the result. This was played in Birmingham on the 28th January, 1893, when 106 chosen representatives of the North met 106 Southerners, with the result that the South won by the odd game, the final score being South 53½, North 52½. A large share of the burden of organising this great match devolved upon Mr. BROWN, as the challenge had not only come from the North, but the match was played on Northern ground, and great credit is due to him that this first attempt to bring about a meeting between the chess players of the whole of England passed off so successfully. Many who were present at the meeting declared that a longer step in advance had been taken towards creating a genuine English chess federation than had ever before been accomplished.

In recognition of his services the Northern players presented Mr. BROWN with an illuminated address, of which we give the text:—

> "THE undersigned are deputed to convey to you on behalf of the chess-players of the North of England their congratulations upon the able manner in which you brought this unique and important match to a successful issue. The number and strength of the players engaged constitute this the greatest event in the history of chess. With you the idea originated. Your untiring zeal, great business capacity, and superior tact surmounted the innumerable difficulties of the undertaking, and rendered all the chess-players of England your debtors. It is our earnest hope that your valued services may long continue enlisted in the cause of chess, and that your future career may be happy and prosperous."

A return North v. South match was played in London on 7th April, 1894, and again Mr. BROWN'S powers of organisation were tested, for it was, indeed, a stupendous feat to bring up 108 players from the North of England—some even from distant dells in Cumberland and Westmoreland—to London to play even in such a match. But the task was not only done, but done most successfully, for, at the call of time, hardly a single Northern player was absent, and the reserves were in full force. As was to be expected, the strong contingent of London players gave the South an almost overmastering array of chess talent, but, notwithstanding this, the North made a gallant fight, and the result was South 64½, North 43½.

Since the second match business of more importance than chess has curtailed much of Mr. BROWN'S leisure time. Nevertheless, he has given some attention to Yorkshire chess and its organisation; he has also fulfilled the onerous duties of Captain of the Leeds Chess Club during the present season 1895-6, and in this period the Club has contested more than thirty matches with fairly successful results.

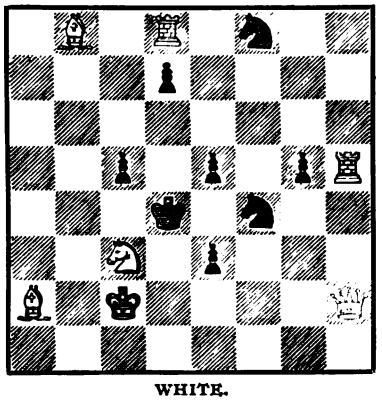
It must not be thought that Mr. BROWN'S keen enthusiasm for chess is merely passive; indeed, it is the very reverse, for he is nothing if not practical and business-like, and he has brought these talents fully to bear upon the work he carries on for his favourite pastime. As a proof of his clearsightedness we may mention that he gave an early forecast of the final result of the Hastings tournament, which was almost literally fulfilled. He gave Pillsbury especially a high position, and that at a time when the American's chances of being a prize-winner were freely discounted by many people.

Notwithstanding his enthusiasm for chess, it must be stated that the game is to Mr. BROWN a recreation and nothing more—a recreation which has found employment for abilities which cannot fail eventually to bring adequate reward in the sterner and keener walks of commercial life. It is a truism that even the busiest man can find time to do some extra work, therefore we say Mr. BROWN'S commercial pursuits have helped to develop those qualities of mind which have so eminently fitted him to assist the progress of English chess. His powers of organisation and capacity for hard work have so overshadowed his other qualities in chess that many people are not aware that there is no department of the game in which he does not possess abilities.

We have already mentioned that for years he devoted himself mainly to the study of problems, and he acquired very great aptitude as a solver. At the annual meeting of the Yorkshire County Chess Club in 1887 he solved all problems in the solution tournament—six in all, made up of four two-movers and

two three-movers—in twenty-five minutes, and carried off the first prize, the silver medal of the County Club. As a problemist he did some good work, and as specimens of his skill we give three problems of his composition:

No. 1.
By I. M. BROWN.
BLACK.



WHITE.
White mates in two moves.
Key move—Q-R4.

No. 2.
By I. M. BROWN.
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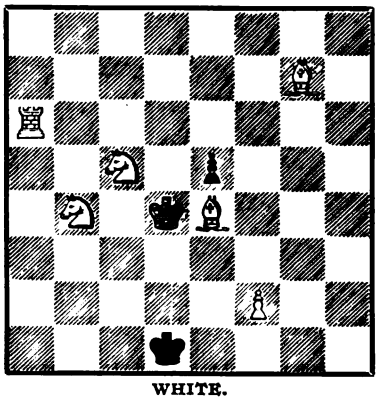

WHITE.
White mates in three moves.
Key move—1 Kt-R4.

The two-mover is Mr. BROWN'S first composition, and that veteran composer the late Mr. J. A. Miles, in forwarding his solution to it, pronounced it a good problem. No. 2 was a competing problem in the Yorkshire County Chess Club Tournament, and is very neat. No. 3 is a problem of another order altogether, and shows decided talent even for the long-shot variety of the sui-mate species. It appeared in Miles' "Chess Stars," and was very much admired at the time.

No. 3.
By I. M. BROWN.
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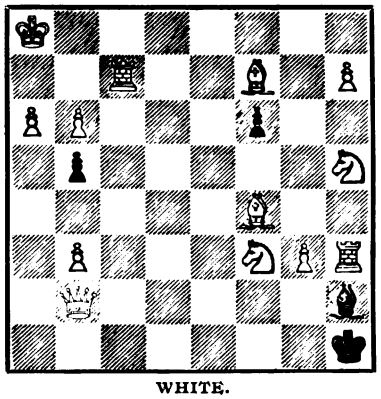

WHITE.
White compels Black to mate in eleven moves.

Solution—1 B-Q5; 2 R-B7; 3 B-Kt8; 4 K-R7; 5 B-R8; 6 Kt-Q2; 7 Kt-Kt3; 8 Q-Q4 +; 9 P-Kt7; 10 R-R2; 11 Q-K3, B × Q mate.

As a player Mr. BROWN is bold and dashing, and is certainly not wanting in those powers of combination so necessary to the strong player. The great attention he has paid to the administrative details of the many important offices he has held has, however, greatly interfered with his opportunities

of displaying his real strength in important matches. In spite of this, he has, in more than one season, played for his club with more than average success. As a specimen of his play we select the following game:

White. (I. M. Brown.)	Centre Gambit.	Black. (J. Crossley.)
1. P-K4.		1. P-K4.
2. P-Q4.		2. P × P.
3. Q × P.		3. Kt-Q B3.
4. Q-K3.		

Popularised some years ago by W. Paulsen. It violates one rule, that of bringing out the Queen too early, but it is very troublesome to answer. It threatens an early attack on Black King's flank, and especially upon the K Kt P, and in answering this Black has to somewhat cramp his game.

	4. P-Q3.

4.—P-K Kt 3 and 5—B-Kt2 is as good as anything.

5. B-Q2.	5. B-K2.
6. B-Q3.	6. B-B3.
7. B-B3.	

Here 7 Kt-Q B3 can be played, and it would not pay Black to change B for Kt.

	7. B × B ch.
8. Kt × B.	8. Kt-B3.
9. Castles.	9. Kt-K Kt5.
10. Q-Kt 3.	10. Castles.
11. P-B4.	11. Kt-R3.

These moves of the Kt have weakened his game.

12. P-K R3.	12. Kt-K2.
13. Q-B3.	13. P-Q B3.
14. P-K Kt4.	14. P-B3.
15. Q-Kt2.	15. P-Q Kt4.
16. P-K5.	16. B P × P.

Compulsory or worse happens.

17. P × P.	17. P-Q4.
18. Kt-B3.	18. Kt-B2.
19. P-K R4.	19. Kt-R3.
20. Kt-Kt5.	

This is a strong post for the Kt and gives White many advantages.

	20. Kt-Kt3.

If 20—P-Kt3 then 21 P-K6, followed by 22 P-R5, yields ample attack.

21. B × Kt.	21. P × B.
22. P-K6.	22. R-B5.
23. Q-K2.	23. Kt × P.
24. P-K7.	24. Q-K sq.
25. R (R sq.) to B sq.	25. R-B4.
26. Kt. × Q P.	

Dashing and bold, and certainly difficult to answer in actual play.

	26. P × Kt.
27. R × P.	27. R × R ch.
28. Q × R.	28. Q × P.

Here 28—B-B4 is correct move.

29. R-Q8 +	29. Q × R.
30. Q-B7 +	30. K-R sq.
31. Q × P (Kt 6)	31. Q × Kt.

If 31—K-Kt sq. then 32 Q-R7 +, K B sq.; 33 Q-R8 +, R-K2; 34 Q × P +, K-Q3; 35 Kt-B7 +, and wins the Q.

32. P × Q.	32. B-Q2.
33. Q-K B7.	33. R-Q sq.
34. Q-K7	Resigns.

As to the work Mr. BROWN has done for chess literature the vols. of the *British Chess Magazine* speak for themselves. He wields a ready pen himself, and besides his editorial labours, which are most conscientiously performed, he has contributed numberless articles, both grave and gay, to its pages.

Mr. BROWN is justly regarded as the *Moltke* of our chess world, and we trust the day is far distant when he will be compelled to lay aside the many responsibilities incidental to his high position. Possibly, when he has the gratification of seeing his ideal English Chess Federation realised, and chess become the recognised indoor pastime of intellectual Englishmen, he may be inclined to rest on his hard-earned laurels.

DR. J. W. HUNT.

NO biographical work of the prominent members of the chess community would be complete without the portraiture of Dr. J. W. HUNT, who has endeared himself to everybody who knows him by his pleasant ways, honourable, straightforward character and great ability.

Bright, sturdy and youthful in appearance, Dr. J. W. HUNT has now entered his forty-fifth year. He was educated for the medical profession at University College Hospital, and took his M.D. degree at London University in 1877, obtaining first place and the Gold Medal.

He then settled, for the time being, at Wolverhampton, in consulting practice, and was appointed Physician to the General Hospital there. On his marriage in 1881, he migrated to the metropolis, undertaking a general practice in the N.E. of London, where he now possesses troops of friends who regard him with combined affection and admiration. His acquirement of the mysteries of chess dates from about his fifteenth year, when he learnt the moves of the game, and soon became a highly proficient parlour player.

During his residence in Wolverhampton he was introduced to serious chess. At that time Mr. W. P. Turnbull (now of Sheffield) was the only first-class player there, and he accorded the young doctor the odds of Pawn and move. Many a tough encounter did these two antagonists have, until the doctor was fully able to hold his own on even terms. The knowledge of the game thus acquired by Dr. HUNT by means of his contests with Mr. Turnbull was the solid foundation of his present chess reputation.

On his settlement in London he joined the North London C.C., being ranked with the first-class players. Mr. Lamb was then its President, and at his decease Dr. HUNT was unanimously elected to fill this high office, which he still holds. Naturally the affection of the Doctor to his N.L. Club, to which he has now been attached for close upon fifteen years, is very great, and he very rarely plays tourney or match games for any other. Now and again his aid is requisitioned by the City, Metropolitan, North v. South, and so forth. He is also Vice-Chairman of the Southern Counties Union.

His career as an editor dates from 1887, when, in order to stimulate the interest in local chess, and out of pure disinterested love of the game, he started a column in the *Shoreditch Citizen*, afterwards named the *East Central Times*, and later on he transferred his column to the pages of the *Hackney Mercury*. When this last periodical ceased its publication of chess matter in 1894, Dr. HUNT determined to relinquish editorial work altogether, but he is now hard at work again, in his favourite pursuit for leisure hours, in the columns of *Brighton Society*.

No man knows better than Dr. HUNT how to render a chess-column attractive with the chess community. He ascribes his success in this matter to the careful attention he bestows upon problems. He has initiated many a tourney, always with acceptable prizes for composers as well as solvers; accordingly his competitions are ever successful and productive of some of the finest specimens of the problem art. By these means his knowledge of problems has become very extensive, but he has never seriously applied his mind to their construction, maintaining that he does not possess the bump of problem composition; on the other hand, however, he is the author of a variety of highly meritorious and instructive end-games.

May his years be long, and his future path through life even brighter and happier than in the past.

We are indebted to Mr. E. N. Frankenstein for this charming little sketch of one of the most popular chess editors in the Kingdom. Few, if any, possess such a complete knowledge of the problem world as Dr. HUNT, and we take this opportunity of thanking him for the stores of valuable information he has so kindly and unreservedly placed at our disposal.

ANTONY GUEST,

WHOSE portrait we present, stands well to the fore in the ranks of the strongest amateur players, and he is well known to the chess-reading public through the medium of his popular chess-column in the *Morning Post;* but his chief claim to rank as a celebrity rests upon his having won the Amateur Championship Cup at Bradford in 1888. He was born in 1856, and about twenty years later was the happy recipient of a Rook from Gunsberg and Blackburne respectively, and the lesser odds of a Knight from W. N. Potter; but this was only for a short time, as he quickly proved too strong for such odds. Like many another first-class player he gained his best practice at Purssell's classic rooms, and at Crosby Hall in Bishopsgate Street. Much of his quickness in grasping a difficult position and readiness of resource can be traced to the rapid play necessarily practised in the short time available for a business man in the middle of the day. The luncheon half-hour is a favourite time for chess in the City, and although much of the play is of the "skittle" order, still many brilliant games are played, and chess of this class has its advantages if it prevents one from falling into the tedious habit of deliberating as long over a forced move as over one admitting of a dozen different lines of play. Mr. GUEST found in chess an admirable antidote and relaxation from the excitement of business on the Stock Exchange, of which he was at one time a member. His first attempt at serious play was an unsuccessful appearance in a handicap at the City of London Chess Club. He afterwards won two handicaps at Mephisto's Rooms in Regent Street, being also successful in similar contests held at the Café Monico. In 1884, receiving Pawn and move, he was second to Mason in the handicap at Simpson's Divan, the competitors including Blackburne and other first-class players. In the British Chess Association's first tournament, held in 1885, Mr. GUEST tied with H. E. Bird for second prize, Gunsberg being first, and W. H. K. Pollock, "Mars" MacDonnell, W. Donisthorpe, D. Y. Mills, and J. Mortimer being lower down on the list. A remarkable feature of this contest was that Mr. GUEST, who had been much occupied with business during the progress of the tournament, had got seriously in arrear with his score, but on the two last evenings of play he won five or six games. In the same year Mr. GUEST took top board against M. Hugo in the first match played in Paris between representatives of England and France. The game was well contested from the first, Mr. GUEST holding a superior position, but the fatigue of travelling told on his play, and he made a slight slip. The game was unfinished at the call of time, and was eventually decided by the adjudicators in favour of the French representative, thereby making the match a draw. Mr. GUEST secured a prize in the Amateur Championship contest in 1886, Mr. W. M. Gattie being the winner of the cup. In 1887 he was instrumental in starting, and was the first editor of, the *Bohemian*, a paper which dealt with all matters of current interest, and made a great feature of chess. He resigned, however, after about six months, and was succeeded by Mr. James Mortimer. The paper, although very popular among chess-players, did not meet with a wide support from the general public, and was discontinued. Mr. GUEST is justly proud of the success of his column in the *Morning Post*. He commenced to edit it at the time of the great International Tournament of 1883, when chess-columns were far less numerous than they are now, and by the admirable manner in which he has since conducted the column, he has largely contributed to the present popularity of the game. He was also editor for a short time of the chess-columns in *Life*, *Cassell's Saturday Journal*, and *Tinsley's Magazine*, and in the pursuit of his profession as a journalist he has been a somewhat prolific contributor to the periodical press. Mr. GUEST is a member of the British Chess Club, of which he was one of the original founders. The above sketch appeared in the *Pictorial World* some few years ago.

Of late years Mr. GUEST has taken part in a number of competitions—masters and amateur—with varying success. He had the honour of taking a board in the Cable match—British Chess Club v. Manhattan C.C., New York.

He has also composed several problems, from which we select the following charming specimens :—

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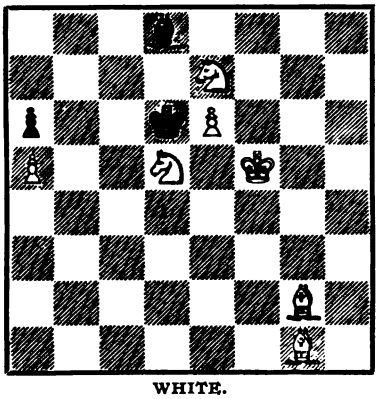

WHITE.

White mates in two moves.

Key—Kt-B7.

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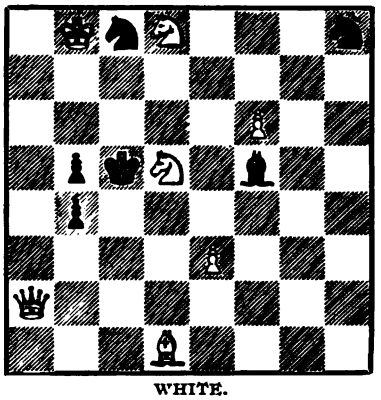

WHITE.

White mates in three moves.

Key—Q-R6!

If 1 K × Kt, 2 Q-R sq., etc.
,, 1 B-Q2, 2 B-Kt3, etc.
,, 1 Kt-Kt3, 2 Q × Kt, +, etc.
,, 1 K-B5, 2 Q-B6, +, etc.

Some years ago he collaborated with Mr. J. O. S. Thursley in the production of many others.

We regret our inability to present the game that gained him the Brilliancy prize in the tournament of 1885; perhaps this one will be equally acceptable:

Evans Gambit. Mr. W. H. K. POLLOCK, White; Mr. A. GUEST, Black.

	White.	Black.		White.	Black.		White.	Black.
1.	P-K4	P-K4	18.	P-R5	B-B2	35.	Q-K2	Kt-Kt sq.
2.	Kt-KB3	Kt-QB3	19.	KR-Kt sq.	QR-Kt sq	36.	R-KKt sq.	P-R5
3.	B-B4	B-B4	20.	P-B4	Q-B2	37.	Kt × P	P-R6
4.	P-QKt4	B × P	21.	Q-B2	Kt-K2	38.	K × P	R-Kt7
5.	P-B3	B-B4	22.	P-B5	P-KKt4	39.	Q-Kt4	P-R7
6.	P-Q4	P × P	23.	P-B4	P-Kt5	40.	Q × Kt	R-Kt6 +
7.	Castles	P-Q3	24.	P-R6	B-Kt3	41.	K-R2	Q × Q
8.	P × P	B-Kt3	25.	P × P	R × P	42.	R × Q	K × Kt
9.	B-KKt5	KKt-K2	26.	K-Kt2	P-KR4	43.	R × B	P Queens
10.	Kt-B3	P-B3	27.	B-R4	Castles	44.	B-B2	Q-R7
11.	B.R4	B-Kt5	28.	R-KB sq.	KR-Kt sq.	45.	K-Kt2	K-R3
12.	Kt-K2	Kt-Kt3	29.	QR-Q sq.	B-Q sq.	46.	R × P	R-Kt7
13.	B-Kt3	Kt-R4	30.	QR-Kt sq.	K-Kt2	47.	R × P +	K-Kt2
14.	Q-Q3	B × Kt	31.	R × R	R × R	48.	R-Kt6 +	K-B2
15.	P × B	Kt × B	32.	Kt-Kt3	K-R3	49.	K-Kt sq.	R × B
16.	Q × Kt	Q-Q2	33.	P-R3	P × P +	50.	P-K5	R × P
17.	P-QR4	P-B3	34.	K-R2	P-R4	51.	P-K6 +	K-B sq.
							Resigns.	

Physically, Mr. GUEST is a perfect giant, his towering form and splendid proportions being well *en evidence* at the recent Hastings Festival. Socially, he is one of the best, full of *bonhomie* and good humour. His keen enjoyment of a joke may be judged from the following little anecdote, which we give in his own words:

"Some fourteen years ago, I was in a chess-room looking on at a game between two weak players. When it was finished one of the players left, and the other asked me to play. By way of a joke I said, 'I will play you if you will give me a Knight?' 'Oh, certainly!' he replied in a superior manner, of course thinking I was a duffer. We played accordingly, and I purposely let him win. Then I said, 'I think it's an advantage to *give* a Knight, you castle earlier and get an attack. If you don't mind, I should like to give you a Knight.' He smiled at this and assured me I should not have a chance. However, after some persuasion, he consented to try, and I won the game. I remarked, 'You see that proves what I said. Now it is your turn to give me a Knight.' We played again, he giving me the odds, and he won. After four or five games, in which we gave the Knight alternately, and the odds giver each time he won, became quite bewildered, and said at the end, 'I believe you are right after all, I had no idea of it before, but it does seem to be an advantage to give a Knight.'"

Mr. GUEST is also an artist as well as a writer, some of his drawings having appeared quite recently in the *Pall Mall Magazine*.

Many young problem composers whom he has helped to bring to the front by kindly criticism and advice upon their work submitted to him at the *Morning Post*, rejoice in the continued success of the column so long and honourably edited by ANTONY GUEST.

JOHN WILD.

ANTIQUARIAN research among the old files of the *Liverpool Mercury* reveals the interesting fact that as far back as 1813 a chess-column existed in that newspaper, the earliest on record, and which may, consequently be regarded as the father of the numerous brood now flourishing all over the world. It was, alas! but short lived, a fact which may be explained by the circumstance that it consisted almost entirely of problems in four and five moves, a diet difficult of digestion to the ordinary player. However, a suggestion by the present editor that the column might be renewed, with advantage to the paper and its readers, was favourably received by the editor-in-chief, George Wynne, Esq., and the proprietors, and, accordingly, in October, 1890, Mr. WILD was entrusted with the duty of providing lovers of the Royal game with a weekly bill of fare. If the acknowledgements of the leading clubs and players of the City and district can be accepted with any degree of literalness, this has resulted in an immense increase of interest in the game, which has been further stimulated by a series of problem and solution tourneys. Liberal prizes have been offered in each section, and the result achieved has been fairly satisfactory. The presentation of a handsome trophy by the proprietors of the *Liverpool Mercury* for competition among the players is a most pleasing feature of Liverpool chess.

As a player, there is not much to be said about Mr. WILD. Although very fond of the game, his experience of club play is recent and limited, his only achievement of note being to take the place of Mr. Kaiser in a recent match between the Liverpool and Manchester Clubs, when he rose to the occasion and drew his game at board 2.

Mr. WILD has been unwearied in his efforts to promote the interests of chess, and is a general favourite amongst his fellow citizens, and worthily so, for he is as remarkable for his kindly generous spirit as for his devotion to chess.

J. A. WOOLLARD,

THE genial Chess Editor of the *Bradford Observer Budget*, was born at Woolwich on July 5th, 1860, and is thus a Southerner by birth, although, having lived in the North nearly all his life, his sympathies naturally are Northern, and especially Yorkshiren, to coin a word.

In the county of broad acres, chess has few more devoted supporters than he, and he is always ready to break a lance for the honour of club or county. His column generally contains something of more than local interest, and to player or problemist we can heartily recommend it. Mr. WOOLLARD possesses a keen sense of humour. The following extract from the *Birmingham Mercury*, July, 1893, well illustrates his style:—

"The Chess Editor *Bradford Observer Budget* has just had a lively experience. Every problem published during the month of June proved unsound, and he thus humorously hits off the situation: 'We don't know whether we are sorry for this or not. To publish two or three successive unsound problems is annoying, but when the number is increased to five, all in the same month, the first tendency towards picturesque language, is over-borne by feelings of gratification at having established a record. Of course any chess editor could publish any number of unsound problems in succession if he tried, but the merit of our performance is that we didn't try. One hears of extraordinary deals at whist, but take the published compositions of the five gentlemen responsible for our June problems —Messrs. Walter Gleave, B. G. Laws, G. Heathcote, F. R. Gittins, and J. Rayner—shuffle them up, and the chances of dealing out five successive blanks would be smaller than that of getting thirteen trump cards.'"

Mr. WOOLLARD'S interest in chess was considerably stimulated by the London tournament of 1883, The chess column in the *Leeds Mercury* was regularly and systematically gone through, and there were few games published in it at that time that he did not play over two or three times. To Mr. James White, then, and happily now, its conductor, he was indebted for much kindly help and encouragement.

Mr. WOOLLARD first distinguished himself as a solver, and in the winter of 1883-4 he joined the old Bradford Chess Club. It was, however, in a very sickly condition, and more than once he has journeyed down by train from Keighley to Bradford, to find himself in solitary possession of the club-room. The Bradford Exchange Chess Club had just been started by the energetic and never-to-be-forgotten Herr Cassel, and like most of the younger members of the Bradford Club, Mr. WOOLLARD soon found the enterprising policy of the new organisation a good deal more attractive than the stagnation of the older body. He was one of the earliest members of the Exchange Club, which, however, did not exist long under that name, a fusion of the two societies occurring, to the great advantage of the game in Bradford and neighbourhood, very shortly afterwards. A period of great activity in Yorkshire chess circles now ensued. The Bradford Chess Club issued challenges with a prodigality that is rather amusing to remember, and there was scarcely any club of importance from London in the South to Glasgow in the North that was not dared to combat. Of course a large proportion of these challenges were ignored or declined, but amongst the matches that were arranged were very enjoyable encounters with Cumberland county, played both at Bradford, and at Carlisle, and with Derby. Chiefly on the initiative of Herr Cassel the Yorks. County Club was established. Cup competitions for senior and junior clubs, for which the trophies were generously provided by Alderman Woodhouse, J.P., of Leeds, and the proprietors of the *Bradford Observer*, were instituted, and an annual contest for the championship of the county was arranged. The first club tournament in which Mr. WOOLLARD competed was in the summer of 1884. He entered in the first-class for the sake of practice with the best players, and having the good fortune to beat one or two of the leaders,

was allowed to remain there permanently. Since that time he has been a regular member of the first team, and has probably played in more matches than any other player of the same class. Mr. WOOLLARD has served on the committee of the Club for nine or ten years; during three of these years he was hon. secretary, and on his retirement was presented by the members of the Club with a very handsome set of Staunton chessmen—largest club-size—and a board. Mr. WOOLLARD played for Yorkshire against Lancashire in 1884 for the first time, the teams then being 80 a side. Subsequently, when the teams were reduced first to 50 and then to 25 a side, he took part on every occasion. In 1888 he divided with Messrs. Bennett and West, of Leeds, third and fourth prizes in the Amateur Championship Tournament, held in connection with the Bradford International Tournament, Mr. A. Guest, chess editor of the *Morning Post*, being first, and Mr. G. A. Schott, of Bradford, second. On the removal of Herr Cassel to New York in 1889, Mr. WOOLLARD succeeded him as chess editor of the *Bradford Observer*, a paper with which he has been connected in its commercial department for twenty-one years. When Mr. I. M. Brown's indefatigable efforts had brought the North and South match "within the range of practical politics," Mr. WOOLLARD was nominated as the representative of Yorkshire on the Selection Committee, an honour which was repeated when the second match was arranged in 1894. His best period as a chess-player was between 1888 and 1891. In the course of four annual contests for the Yorkshire Championship, during that period, Mr. WOOLLARD reached the final round three times, but failed each time to gain premier honours. On the fourth occasion he was defeated in an early round by the player who ultimately won the championship. By a curious coincidence it was a Leeds player who defeated him each time. During the County Championship contest of 1890 he won the prize offered by the *Sheffield Independent* for the best-played game in Class A. In the same year he played a match with Mr. J. E. Hall, then champion of the Bradford Club, which was drawn, with the score of four each and two drawn. His opponent had reached four to two, but Mr. WOOLLARD equalised by winning two games in succession, and it was agreed not to play the deciding game. At that time Mr. Hall was playing in splendid form, and the result of the match is highly creditable to Mr. WOOLLARD'S pluck and skill.

ROBERT JOHN BUCKLEY.

IT is with a peculiar feeling of gratification and pleasure that we are enabled to present the portrait and biography of one whom we may proudly call our Chess-Mentor. Certainly, to his kindly instruction and encouragement at a time when we knew little or nothing of the problem art, we owe very much. The first, and perhaps the most amusing, item of instruction being when he informed us, "with a naughty little twinkle in his eye," that Kings could not mate each other. An illustrated sketch of Mr. BUCKLEY appeared in the *Pictorial World* some few years ago, since which time he has well maintained the high standard of excellence in his various chess-columns, and enriched the literature of the game with many brilliant articles. Of his literary work, apart from chess, it is not for us to speak, but even against his express desire we cannot refrain from mentioning his splendid series of articles, numbering nearly 300, entitled "Pulpit and Pew," now appearing in the *Birmingham Mercury*, and which stamp him as a writer of the first-class, although, perhaps, his greatest work is "Ireland as it is, and as it would be under Home Rule" (*Birmingham Daily Gazette*, 5s.)

In 1893, when the Home Rule question was agitating the minds of millions of British subjects, Mr. BUCKLEY, heedless of personal danger, visited the various scenes of the conflict, and in a brilliant series of sixty-two letters completely demolished Mr. Gladstone's pet project. Needless to add, his work has achieved an immense sale, and Birmingham is proud of her "Special Commissioner," not only for his high literary talent, but for the genuine British pluck displayed, which would have done credit to the immortal Colonel Fred Burnaby himself.

Mr. BUCKLEY has written an immense amount of poetry, both grave and gay, especially in his earlier days, besides political articles without number.

The following specimen of extemporaneous fun was written "to fill up the *Mercury* column," during Mr. BUCKLEY'S absence in London to see the Blackburne-Lasker match, which was at first postponed:—

"The great match was postponed for three days, owing to Blackburne's indisposition, and we were at the British Chess Club on the faith of an announcement made on Monday morning that play would begin at 2.30 precisely. We arrived at mid-day, and were considerably taken aback at the unexpected news.

"But we immediately adjourned to Simpson's Divan, and there received a very hearty welcome. The Grand Old Man beamed radiantly, and all creation smiled. Lasker relaxed his disappointed look, and for the moment seemed consoled. Van Vliet stretched forth the fellowshipial hand. F. J. Lee looked as if he might be happy yet. Even Jasnogrodsky seemed pleased, and for a moment the settled melancholy which is supposed to arise from the burden of his name—was chased away. Tinsley smiled the broadest, but then he learned his manners in the country, where people are too unsophisticated to conceal their joy.

"It was indeed a memorable moment. Loman was deeply engaged in the Handicap Tourney, but even he found time to bestow a greeting on your humble representative. James Mason emerged from a dark and remote corner, where he hides from the light of day, and engaged us in animated conversation. Müller, who has foresworn chess and has determined to become a millionaire in some other way, warmly gripped the editorial fin. It was clear that something ought to be done. We challenged Lasker, offering to concede to him the odds of the Rook. He declined the gage of battle. Perhaps this was best. We have no desire to ruin the reputation of the young.* He may have wanted the Queen. Mr. Bird rushed into the breach, and, lifting the gauntlet, cast defiance at our head. The metaphor is not so mixed as we could wish, but no matter.

* Hero of the great Nuremburg Tournament.—ED.

"Mr. Bird said, 'Come on, Macduff.' Mr. Bird has always been a reckless kind of man. We moved to a roomy corner, where Mr. Bird could get his back to the wall, and then I noticed that his back was up also. The crowd followed. There was an awful struggle for position. The masters climbed on each other's shoulders, perched on the chimney-piece, clambered on the tables, fought for the chairs. Infinitesimal advantages were cast to the winds. There was a breathless silence, during which Mr. Bird, with affected calmness, inquired what odds we proposed to concede. We declined to give any odds whatever, on the ground of Mr. Bird's marked improvement during the last sixty or seventy years, to which we added the expression of our conviction that he was still improving. Mr. Bird, eccentric to the last, led off with PK4, and we accepted a Bishop's Gambit. The silence was profound. You might have heard a dynamite explosion.

"In the mid-game we sprang a little mine, which won the veteran's Queen, and shortly after he resigned. The next game was a Muzio, in which we sacrificed several pieces, emerging with a splendid position, but no men. This, of course, might happen to anybody. The subsequent progress of the game was devoid of interest. We gave it up after a tremendous struggle, lasting (inclusive of the setting up of the pieces) a period of more than thirty seconds. A third game was commenced by Mr. Bird playing in the hope of getting an Evans Gambit. We made it a Two Knights defence, got up a hot counter-attack, sacrificed a piece, and again captured the Queen, amid a scene of wild excitement, one master falling off the chimney-piece—Jasnogrodsky, for choice, as being a deserving young fellow, and the most picturesque. We emerged with a Queen against a Rook for the end-game. Mr. Bird proposed a draw, we accepted, and Mr. Bird caught his 'bus. Score—1½ each. Time occupied by the three games—ten minutes. No such chess has been seen in Europe since the days of Morphy."

JAMES WHITE, LEEDS.

MR WHITE, who bears a striking resemblance to the great Wilhelm Steintz, was born in the Stroud Vale, within a short distance of the birthplace of Mr. D. Y. Mills. He learnt the moves of the game from a college fellow-student, gaining practice with the late J. W. Young, of Wakefield. His lot was cast in a country district near Berwick-upon-Tweed, where opportunities of play over the board were rare. He was invited by the late H. C. Mott, chess editor of *Cassell's Family Paper*, to join a correspondence tourney in connection with that paper. Thirty-two players took part in the tournament, and Mr. WHITE won the first prize after a contest lasting six years. In this struggle he played against, amongst others, F. G. Rainger, Norwich, and Alfred Kempe, of Exeter, players then acknowledged amateurs of strength. He continued correspondence play for several years, and had become so well-known that the late W. Mitcheson, of Newcastle, declared at a public meeting in the North, "Mr. WHITE had played, and won, more games by correspondence than any amateur, living or dead." Before leaving the North of England he was instrumental, with Mr. G. Macaskie, in resuscitating the Berwick Chess Club, of which club he proved to be the strongest player. An incident which took place at this time gave him the groundwork for "A Chess Romance," which was widely copied by chess editors, though this production was eclipsed by a later novelty, "My Uncle's Discovery," which has been translated into several languages. After leaving Berwick, Mr. WHITE became a member of the Newcastle Chess Club, and was the only player to lower the colours of the redoubtable John Charleton. In a tournament of this club he played through without losing a game, and won chief honours. Since leaving Newcastle, Mr. WHITE has resided at Leeds, now about twenty-five years. He at once became an acquisition to the Leeds Club, and was reckoned amongst its strongest players. His style produces very pretty chess, his play being more noted for the pleasure it gives the opponent than for depth and dulness. He won the only gold medal offered by the Leeds Club, and was twice successful in winning the Silver Cup. As a solver and analyst he stands in the foremost rank of amateurs, his prizes for solutions being very numerous; and he has distinguished himself by solving "challengers" of the most difficult type. He indulges in the composition of problems but rarely, preferring the productions of others. Of about one hundred, most are of a most pleasing description, Mr. WHITE preferring to give pleasure to the solver rather than an excess of difficulty. Notwithstanding this desire, the first solvers of the day declared difficulty to be present in no small degree. He has done more to encourage a love of self-mates than any other chess editor, and has given a large number in his chess column in the *Leeds Mercury Weekly Supplement*, a column which has been ably conducted by him from its commencement in September, 1879, and which has given a great impetus to chess in Yorkshire, players and problemists alike being well catered for.

We select a few specimens of his composition in self-mates most highly praised at the time of their publication, by the leading problemists. He struck an original idea in his "Positive" and "Negative," which was highly spoken of by the American chess columns. His No. 296 received more than passing interest. The noted problemists, Messrs. C. Planck, E. N. Frankenstein, James Rayner, J. A. Miles and J. Keeble were all charmed with it, and, out of compliment, each composed one in the same number of moves, the positions of the pieces varying but little, though the solution of each differed entirely, thus making a happy family group gathered round the parent. Mr. WHITE believes in self-mates not extending beyond six or seven moves, except they are intended to be rather as fantasias than difficult chess, and hence his positions do not range beyond this. Personally, his innate modesty would prefer he should not be represented; yet we think his numerous admirers will be glad to get a peep at these, alas! too brief particulars of a life whose leisure hours have been mainly devoted to the fascinating cause of Caissa.

PROBLEMS BY JAMES WHITE.

No. 295.
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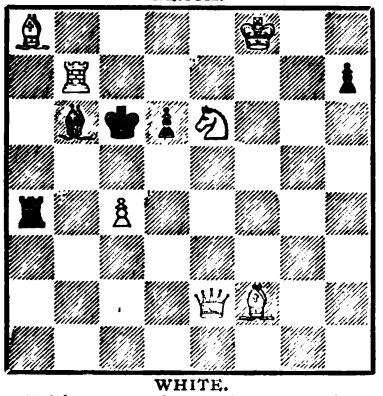

WHITE.
White compels Black to mate in four moves.

No. 296.
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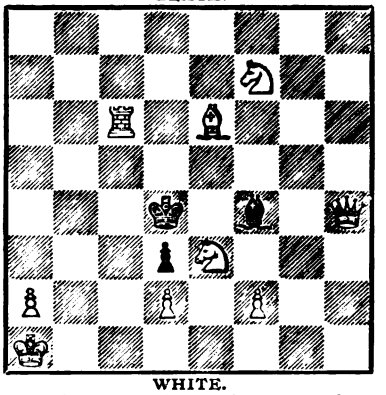

WHITE.
White compels Black to mate in seven moves.

No. 297.—"Positive."
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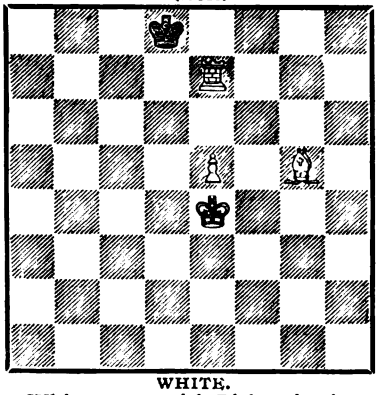

WHITE.
White mates with Bishop in six moves.

No. 298.—"Negative."
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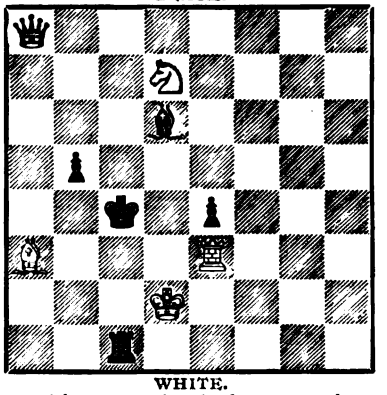

WHITE.
White compels Black to mate in six moves.

No. 299.
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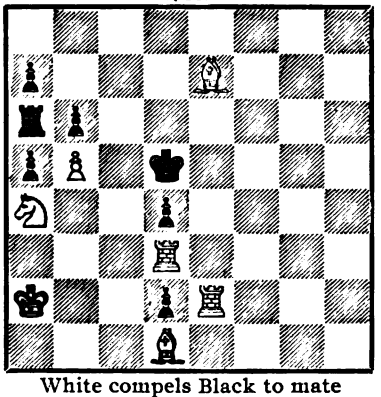

White compels Black to mate in four moves.

"We commend the above little stratagem to our solvers. Even the most prejudiced opponent of *suis* must gaze and admire."—*Matlock Register.*

"A gem," J. A. Miles. "A suitable specimen for the prejudiced to study," H. Bristow. "I have gazed and admired," E. J. Winter-Wood. "Very fine," T. B. Rowland.

No. 300.
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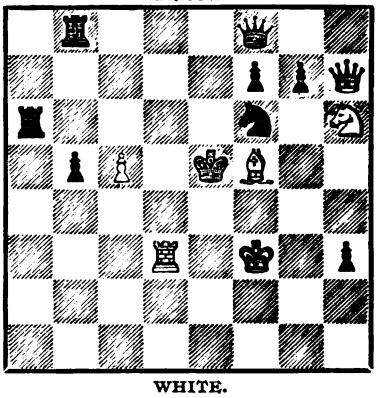


WHITE.
White mates in four moves.

N. T. MINIATI,

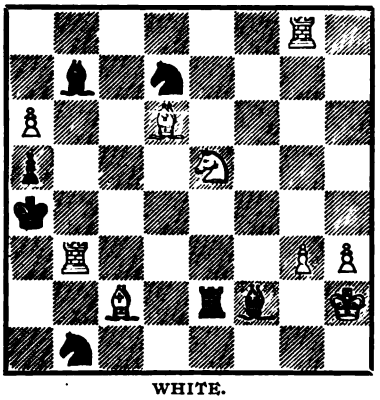
THE clever and enthusiastic Chess Editor of the *Manchester Weekly Times*, was born in the early sixties, and attained the rank of Master some few years ago.

The following specimens of his play will give some idea of his pristine strength. The quality of his editorial work in the *Manchester Weekly Times* is too well known to need recapitulation here, whilst, as a problemist, his fancy inclines to the fantastic species of holiday puzzles, which seem to have a sort of an attraction for his imaginative mind. But it is chiefly in the end game that Mr. MINIATI shines, some of his finishes being truly gorgeous in their Eastern magnificence and splendour:—

(A.)

A BANK-HOLIDAY PUZZLE.

BLACK.



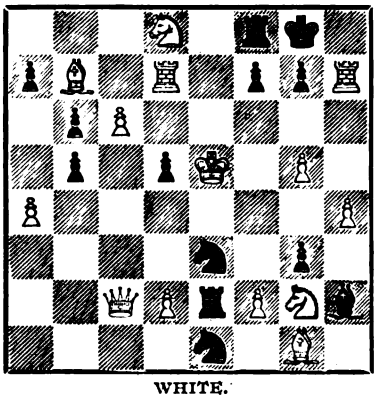
WHITE.

Retract White's last move, then White to play and mate, or compel Black to mate in four moves.

(B.)

A CHRISTMAS PUZZLE.

BLACK.



WHITE.

Prove Black's last move.

(A.) SOLUTION.—White's last move was P from QKt5 × P on QR3. Retract this move, then White mates in four moves as follows:—1 R-Kt4 dble +, K-R6; 2 Kt-B4 +, K-R7; 3 R-R4 +, Kt-R6; 4 R × Kt mate. White compels Black to mate in four as follows:—1 R-R3 dble +, K × P; 2 B-R4 +, K-Kt3; 3 Kt × Kt +, K-R2; 4 B-B5 +, B × B mate.

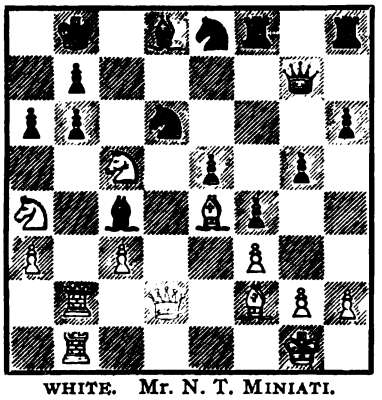
(B.) SOLUTION.—From the number of pieces remaining on the board it is evident that White has made three captures, and Black has made two. Black's two captures must have been made by the Pawns on QKt3 and KKt6, and these captures must have been of two White Pawns, as no other White piece is missing from the board. Consequently, the Black Pawn on QKt4 must have been the QBP, while the Black Pawn on KKt6 must have been the KRP. The Black KP cannot, therefore, have made any capture, and must have been taken by White on its own file. The White P on KKt5, or the White P captured by the Black KRP, must have been the KP, and must have captured the missing Black Q and B on the B's and Kt's files, otherwise, as we have proved, that the Black KP has not moved off its own file, the White KP could not have played to the Kt's file. Thus all the White's captures are accounted for. The Black P on QKt4 must have taken the White's QKt P; the Black P on QKt3 cannot have done so, for then the White P must have made two captures to get round the Black P on Kt4, which is impossible, and as the Black QKt2 is occupied, the P on Kt3 cannot have moved last. The Ps on QR2, KB2, and KKt2 have not moved. The P on QKt4 cannot have moved last, either from B3 capturing the P, or from Kt3, as both these squares are occupied. The P on Q4 cannot have moved, otherwise the White K would have been in check. The Black P on Kt6 cannot have played from Kt 5, as the White K would have been in check to the B, neither, as it has been proved to have been the RP, and only to have made one capture, cannot it have been at R5 and taken the P last move, as that square is occupied by a White P. The R on K7 cannot have moved as the surrounding squares are occupied; similarly the B has not been played last move. The Kt on K8 cannot have moved from B7 or Kt7 as these two squares are occupied, neither can it have played from Q6 or B6 as the White K would have been in check. The Kt on K6

cannot have moved last as, it being proved not to have made a capture, the White K would have been in check to the R at K7. The K cannot have played from R square, as the White R, not having made a capture, must have commanded that square for at least two moves. The R on B square cannot have moved last from K square, as the White K would have been in check, therefore, the only possible last move for Black was to have "castled."

END GAME.

The following position was the outcome of a "Centre Counter" Gambit, played in May, 1895:—

BLACK. Mr. W. T——



WHITE. Mr. N. T. MINIATI.

It was White's turn to play, and the game proceeded as follows:—31 R-Kt4, P-Kt4 (if P × Kt; 32 R × P +, Kt × R; 33 Q × B +, K-R2; 34 B × P +, Kt × B; 35 Q mates; if 31 B-Kt 4; 32 Kt-K6 would win at least the exchange); 32 R × B, P × R (if P × Kt; 33 Kt × P +, K-R sq.; 34 B × P +, Q × B; 35 Q-Q5, Q × Q; 36 R-Kt8 mate); 33 R × P +, Kt × R; 34 Q × B +, Kt × Q; 35 Kt × P +, K-B sq.; 36 Kt-Kt6 mate.

END GAME.

The following position occurred in a game played at "Blackburne" Odds, viz., White had to mate Black in not more than thirty moves:—

BLACK. Mr. E. C. ——

WHITE. Mr. N. T. MINIATI.

White here announced mate in seven moves as follows:—22 Q × P +, K × Q; 23 Kt × B dble +, K-Kt3 (if K-B sq.; 24 Kt × RP +, K-Kt sq.; 25 Kt-R6 mate); 24 Kt × Kt dble +, K-R3 (if K-R4; 25 B-K2 +, K-R3 or R5; 26 Kt mates accordingly); 25 Kt × BP +, K-R4; 26 B-K2 +, K-R5; 27 Kt-B5 +, K-R6; 28 Kt-Kt5 mate.

GAME.

Played in the National Tournament of the British Chess Association, London, 1889. Notes by Mr. E. C. Ranken, from the *British Chess Magazine*:—

Giuoco Piano.

White. N. T. MINIATI.	Black. VAN VLIET.	White. N. T. MINIATI.	Black. VAN VLIET.
1 P-K4.	1 P-K4.	21 Kt-K3 (*h*).	21 Kt-Kt5.
2 Kt-KB3.	2 Kt-QB3.	22 Kt × Kt.	22 B × Kt.
3 B-B4.	3 Kt-B3.	23 P-B3.	23 B-B4.
4 P-Q3 (*a*).	4 B-B4.	24 Q-B2.	24 Q-Q3.
5 Kt-B3.	5 P-Q3.	25 P-Kt3.	25 Q-KKt3.
6 Kt-K2 (*b*).	6 B-K3.	26 KR-K sq.	26 B-K3 (*i*).
7 B-Kt3 (*c*).	7 Q-Q2.	27 B-B2.	27 Q-R4.
8 P-B3.	8 B-Kt3.	28 P-QR3 (*j*).	28 P-QKt3.
9 B-K3.	9 Kt-K2.	29 R-Q3.	29 QR-B sq.
10 Kt-Kt3.	10 Kt-Kt3.	30 QR-K3.	30 B-Q3.
11 P-Q4.	11 P × P.	31 P-KB4.	31 B-KB4.
12 Kt × P (*d*). [*See diagram*	12 P-Q4 (*e*).	32 P-KKt4 (*k*).	32 B × P.
13 Q-B2. *next page.*]	13 P-B3.	33 R-Kt3.	33 P-Kt3.
14 R-Q sq. (*f*).	14 B-B2.	34 Q-Kt2.	34 B-KB4.
15 Kt (Q4)-B5.	15 Castles KR.	35 R-Kt5.	35 B-R6.
16 P × P.	16 P × P.	36 Q-Kt3.	36 Q-R3.
17 Castles.	17 Kt-K2.	37 R-K3.	37 B-K3 (*l*). [*See diagram*
18 Kt × Kt +.	18 Q × Kt.	38 B × KKtP!	38 RP × B. *next page.*]
19 B-Q4.	19 KR-Q sq.	39 R × B.	39 K-B sq.
20 Kt-B5.	20 Q-Q2 (*g*).	40 R-B6 (*m*).	40 K-K sq.

GAME—*continued.*

White.	Black.	White.	Black.
41 Q-K3 +.	41 B-K2.	51 R (B6) × P (B7).	51 P-Q5.
42 R-Kt3.	42 Q-R4.	52 R × B + (*q*).	52 K × R.
43 R-R3.	43 Q-Q8 +.	53 R-R8 +.	53 K-B2.
44 K-B2.	44 Q-B7 +.	54 R × R.	54 P × P (*r*).
45 K-Kt3.	45 Q-K5.	55 P × P (*s*).	55 R × P +.
46 R-R8 +.	46 B-B sq.	56 K-B4.	56 R-R6.
47 P-B5 (*n*).	47 Q × Q +.	57 R-Q7 +.	57 K-K3.
48 B × Q.	48 K-K2 (*o*).	58 R-K7 +.	58 K-Q3.
49 B-Kt5.	49 P × P (*p*).	59 R-K2.	59 Resigns.
50 R-R7.	50 K-K sq.		

(*a*) Avoiding the complications of the two Kts' game and resolving the opening into a *Giuoco Pianissimo*, which is usually dull, and tends to a draw, but it will not be found so in this instance.

(*b*) White may also play here B-KKt5, which seems to retain the attack rather more than the text move, as that can be answered by B-KKt5, and upon 7 Kt-Kt3, Kt-KR4 or Q5.

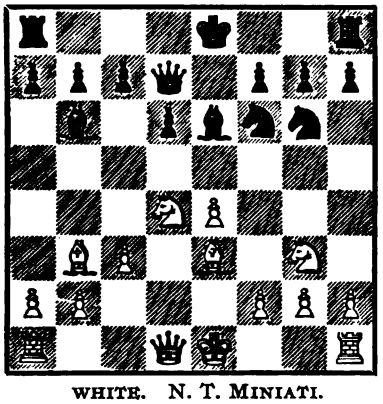
(*c*) Many experts prefer Kt-Kt3 for speedier development, and to avoid losing time by retiring the Bishop.

(*d*) P × P was better; see next note.

(*e*) Kt-R5 here looks as if it would compel White to defend the KtP with his KR, for, if he castled, Black could continue with 13 B-R6. In that case White's only resource would have been 14 B-R4, P-B3; 15 Kt × P, P × Kt; 16 P-K5, but he would have come off worst, as will easily be seen :—

[I do not quite agree with this note, and I offer the following variation :— 12 Kt-R5; 13 Castles, B-R6; 14 B-R4, P-B3; 15 Kt (Q4)-B5, Kt × Kt! 16 Kt × Kt B × *Kt* (if 16 Kt × P; 17 Kt × P +, K-Q1; not 17 K-B1 for then 18 B-R6, etc. 18 P × B, Q × P; 19 Q-R5, etc.); 17 P × B, P-Q4; 18 Q-B3, Kt-K5; 19 KR-K1, castles KR; 20 QR-Q1, KR-K1 21 B-B2, Kt-Q3; 22 P-B6, P-KKt3; 23 P-KR4, etc. with a strong attack, though the inferior position for the end game.—N. T. MINIATI.]

Position after White's twelfth move.
BLACK. VAN VLIET.



WHITE. N. T. MINIATI.

(*f*) A powerful stroke, to which there seems to be no good answer, but Black, we think, should have played 14 Q-B2 rather than B-B2, because it removed the Q from the line of the R and enabled him to re-take the P presently with Kt or B.

(*g*) Better, perhaps, would have been 20 B × Kt; 21 Q × B, Q-Q3; 22 P-KB4. Kt-K sq.

(*h*) Kt-R6 + looks promising, but nothing comes of it, if Black play K-R sq.;

(*i*) It was necessary to prevent the Rook from having the command of the King's file.

(*j*) Of course if 28 B × QP, then P-QKt3; 29 B × KtP, B × B; 30 Q × B, KR-QKt sq., etc.

(*k*) Finely played; from this point White obtains a strong attack.

(*l*) White must recover his Pawn in any case, and it would have been better by B-Q2 to let him capture the isolated QP than to have the opportunity which the text-move gives.

(*m*) Playing the Rook to this square looks a little dangerous, but Mr. MINIATI knew what he was about.

(*n*) All this part of the game is very interesting, and well conducted by White.

(*o*) P × P appears to be the correct move here, and we do not see how White could gain much advantage.

[If 48 P × P, then 49 R × P, and White must gain at least a Pawn, as Black cannot bring his pieces into play without moving his King. If, therefore, after 48 P × P; 49 R × P, K-K2; White would win by 50 B-Kt5 +, K-K3; 51 R-B6 +, etc. If 49 R-Q3, White's simplest method of winning appears to be by advancing his KRP and threatening to Queen, or to force Black to move his King and Bishop, after which White must gain a Pawn.—N. T. MINIATI.]

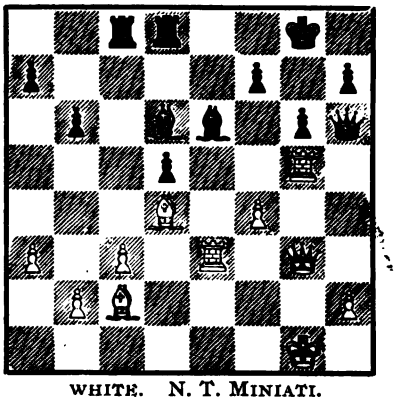
(*p*) But now some loss was unavoidable, for if the QR moved, or if K-K sq., White would reply with P × P.

(*q*) The most decisive course.

(*r*) His last chance. If White takes the Rook he will lose.

(*s*) P-QKt4 was, perhaps, rather safer.

Position after Black's thirty-seventh move.
BLACK. VAN VLIET.



WHITE. N. T. MINIATI.

SAMUEL TINSLEY.

THE charming chess-column of *The Times* (Weekly Edition) is well maintaining the high standard of excellence attained in the early days, and a few particulars of the chess work of its energetic editor will be read with interest by all devotees of chess.

Mr. TINSLEY is a native of Hertfordshire, and was born January 13th, 1847. His early days were spent entirely in the fields and woods, so to speak, running wild among dogs, guns, pheasants, and all sorts of game and wild birds, animals and fishes. To put it mildly, he had no scrap of education, and has been obliged to pick up all he knows since he was suddenly transferred from country fields and woods to the dirt and bustle of London, in 1858. The process has been difficult and expensive, but an even disposition, a constant thirst for knowledge and experience of all sorts, and very temperate habits, have kept him ever with the desire to rise up and go forward.

He learnt the moves of chess from a younger brother when the real troubles of life began, at the age of about 20. Mr. TINSLEY has found it, as many others have done, rather too much of a fascination, but still, on the other hand, it has proved a solace and a welcome and healthful distraction when relief to the mind appeared a necessity even of existence.

We do not think his forte is serious play, according to the modern plodding style, and until quite recent years he never played a match game. He preferred innumerable skittle games, and played them too freely. He has reason to regret this, and now thinks serious games are in many respects beneficial, especially in regard to the cultivation of a good style. He says this, as will be observed, rather against his own predisposition, for the benefit of younger men.

Mr. TINSLEY has, however, occasionally played in serious contests, and, rather to his surprise, he beat Müller handsomely in two matches. Mr. Müller had just then come over from Berlin. Mr. TINSLEY came out well at the Manchester International, and though unsuccessful in a sense through bad luck and literary occupations, he played far better in the Hastings Tournament than hitherto. He came out, by the way, second (tie) in an important tourney, *Black and White*, 1893; and won second in a very good first-class Divan tournament, 1892.

It is no secret, we suppose, that for some three years he has managed all chess matters in connection with *The Times*, including the now popular column in the weekly edition of that journal. And we may point to the fact that while, well backed up by the wonderful staff of that marvellous journal, the chess has been generally alsolutely correct, *The Times* has, during that period, published a good deal more chess than in all the previous years of its existence. This is a great and notable fact.

Mr. TINSLEY does not rank as a problemist, he having only made one attempt at constructive chess, but he thoroughly appreciates the beauties and delights of problem study, and being somewhat of a recent convert from former prejudices, he has, almost as a natural consequence, and with the enthusiasm which characterises new converts, made problems a prominent feature in his literary work. Of the sensible, well-constructed chess problem, and its study as a fascinating mental exercise, he feels it is impossible to speak with too great enthusiasm.

It is certainly very gratifying to find three of the English team in the recent England v. America Cable Match, viz., Messrs. Blackburne, Tinsley, and Locock, not only great players, but also very strong problemists, and it must be admitted that, to those who are debarred from constant practice with first-class players, the study of problems affords every facility for the quiet enjoyment of chess.

DAVID FORSYTH.

MR. DAVID FORSYTH, who is a Solicitor in the Supreme Courts of Scotland, at Edinburgh, was born at Ballachraggan farmhouse, Alness, Ross-shire, and is a son of the late David Forsyth, farmer and Justice of the Peace. It was only in his twenty-sixth year that he learnt chess. Prior to then he was totally ignorant of anything connected with the game, but, like most persons who have an aptitude for chess, he rapidly attained great strength, as is shown by his appearance a year or two afterwards (in July, 1884) in the Major Tournament of the first Congress of the Scottish Chess Association at Glasgow, where he won a majority of games against the strongest and most experienced players in Scotland, and for a time seemed first favourite for the championship. Mr. FORSYTH possesses in a marked degree the rare faculty of blindfold play. In reference to the invention of the Forsyth notation, we are informed that, at the earliest stage of his chess career, he had intuitively used for recording chess positions a notation of his own, which, so far as he suspected, possessed neither originality nor utility. On showing it to some chess friends they pronounced it eminently useful; and in order that the chess public might use it if they chose, he gave an explanation of it in the *Glasgow Weekly Herald* of February 10th, 1883. It has since been explained in many works on chess, among others in Steinitz's *Modern Chess Instructor*, Mason's *Principles of Chess*, and Rowland's *Problem Art*. The notation is very simple, concise, and extremely useful for taking down end-games and positions of adjourned games. White pieces are denoted by capitals, the black by small letters, or the black pieces can be underlined to distinguish them from the white. Place the board before you as if playing the white pieces, and begin counting from the top left-hand corner (Black's QR sq.), and put down the number of squares which are empty till a piece or pawn is reached, always counting any rank from the left side of the board. When a piece or pawn is reached place its name as written by capital or small letters according as it is a white or black piece, and continue till White's KR sq. is reached. All empty squares are thus denoted by numerals, while occupied squares will be indicated by letters. Problem No. 1 would be represented thus :—

1 B 6, 2 kt 5, p 1 Kt 1 P 2 R, P 1 K 3 Kt 1, 4 P k 2, 1 Q 2 p 2 p, 6 kt P, 1 B 4 R 1.

Mr. FORSYTH modestly overlooks the great service he rendered to chess in inventing this notation, and rests his principal claim to usefulness in the sphere of chess on his qualities as an organiser.

Shortly after joining the Glasgow Chess Club in 1883 he was appointed Secretary, and afterwards treasurer, both of which offices he resigned on removing to Edinburgh in 1887. He has been secretary and treasurer of the Scottish Chess Association since its inauguration in 1884. For several years prior to his removal from Glasgow, he assisted in editing the *Glasgow Weekly Herald* chess column, and since November 4th, 1893, he has conducted the well known column in the *Weekly Scotsman*. He avoids all gossipy or controversial matter, or attempts at wit, or poetry. Favouring no nationality or clique of players, but judging all by genuine merit, Jew, Gentile or Mahommedan, Mr. FORSYTH can justly claim that his column is conducted on cosmopolitan lines.

He is not a problemist, but can fully appreciate the compositions of real composers. As a player he occupies a respectable place among first-rate amateurs—his close runnings with Mr. D. Y. Mills (one of the strongest amateurs living) for the Championship of Edinburgh year after year, and also for the Championship of Scotland, furnishing ample proof of his ability.

After joining the Edinburgh Chess Club, he won the championship, and for some time acted as

Secretary. He has arranged many chess matches between important clubs, *e.g.*, between the Glasgow Chess Club and the other local clubs, Edinburgh and Glasgow, Edinburgh and Newcastle, and Edinburgh and Dundee. He also revived in recent years the old periodical matches between the East and the West of Scotland, and greatly extended their importance and magnitude. As compared with former matches played in Edinburgh, when the teams on an average did not exceed thirty players a side, the 1889 match was played at Stirling between teams of sixty-eight a side, and the 1890 match at the same place between teams of ninety-three a side. This last match, as regards numbers, was, at its date, the greatest on record. A correspondence match between the Scottish Chess Association and the Irish Chess Association in 1886 and 1887 between teams of sixty-four a side, arranged by him on behalf of the Scottish Association, was at that time the largest of its kind in the history of chess. The Forsyth Notation may be succeeded by the Forsyth Gambit. We extract the following particulars from Mr. FORSYTH'S letter of August 15th, 1896:—

"A new Gambit has recently occurred to me, which I cannot find any reference to in the books. I wrote to G. B. Fraser, Dundee, about it. He says it is important, and, so far as he knows, quite new. It is as follows:—

1 P-K4	P-K4.	3 P-QKt4	B × KtP.
2 B-B4	B-B4.	4 B-Kt2!	

"Jaenisch says:—

1 P-K4	P-K4.	3 P-QKt4	B-Kt3.
2 B-B4	B-B4.	4 P-QKt4	Best.

"That is with the Gambit declined; he gives no play upon it. He makes no reference to the move with the Gambit accepted.

"Instead of 4 B-Kt2 White may bring about the Evans' Gambit by 4 Kt-KB3, or McDonnell's Double Gambit by 4 P-KB4. The Double Gambit is satisfactorily defended by 4 P-Q4, and I think my move of 4 B-Kt2 prevents that defence. I likewise think that White, by being able to play P-KB4 before Kt-KB3, gets a stronger attack than in the Evans'. McDonnell's idea was to combine in one opening the advantages for White of the Evans' and King's Gambits, but Labourdonnai's defence of P-Q4 defended these. I think my move enables White to get the benefit to some extent of both lines of attack. Suppose 4 B-Kt2, P-Q3; 5 P-KB4, Kt-QB3; 6 Kt-KB3, Black can now play Q-K2 or Kt-KB3. White castles and has an attacking position. Black can also play 4 ——, Q-B3; 5 Kt-KB3, Kt-QB3; 6 Castles, KKt-K2; 7 P-B3, B-R4; 8 P-Q4, P × P; 9 P × P, Castles; 10 P-K5, etc. The variations are very numerous.

"The idea occurred to me, when playing the Evans', as follows:—

1 P-K4	P-K4.	3 B-B4	B-B4.
2 Kt-KB3	Kt-QB3.	4 P-QKt4	B × KtP.
	5 B-Kt2	P-Q3.	

"It now occurred to me that were White's KBP at B4 before Kt-KB3 White's position would be very attacking. By attacking the KP with 4 B-Kt2 White gets time to play both P-KB4 and Kt-KB3. Black can prevent it by 4 Q-B3, but the Q is not well posted.

"The following opening occurred in actual play at the Edinburgh Chess Club:—

4 B-Kt2	Q-B3.	12 B × P +	K × B.
5 Kt-KB3	P-Q3.	13 Q-QB4 +	K-K2.
6 Castles	B-Kt5.	14 P × Kt	P-Kt3.
7 P-B3	B × Kt.	15 Kt-B3	Kt-B3.
8 Q-R4 +	Kt-QB3.	16 KR-K sq.	B-Q6.
9 P × KB	B × KP.	17 Q-QKt4	Q-B4.
10 P-Kt5	Q-Kt3.	18 R-K3	KR-K sq.
11 P-KB3	B-B7.	19 QR-K sq.	K-B sq., etc."

LEOPOLD HOFFER.

THERE is not a chess editor in the United Kingdom who will cavil at the statement that LEOPOLD HOFFER is incontestably the most eminent authority in this country on all matters appertaining to the game of chess. It has been a study of love with him, and, to the great benefit of the chess world, he has been conspicuously successful in everything he has done editorially, whether for the game proper or for the branch represented by problems. Himself a great player, he knows what he is talking about whenever he puts pen to paper, so that his articles on the subject are at the same time interesting and highly instructive.

Born some time in the forties, Mr. LEOPOLD HOFFER is a native of Hungary, Buda-Pesth being the city which has the honour of having been the place of his birth. When about seventeen years of age he was taught the moves of chess: so primitive for some time were his ideas of the game that he never suspected there was anything more in it than to change off the pieces as fast as possible, according to their power of moving. When, however, one of his cousins, who was a good player, lifted the veil by showing him a glimpse of the true character of the game, he took earnestly to it, attracted by its new and fascinating aspect. Starting at the odds of Queen and a beating, our embryo editor's interest was thoroughly aroused; he quickly improved, and it was not long ere he could compete successfully with his cousin on even terms. He was still, however, accorded the odds of Rook by Joseph Berger and Adolf Schwarz.

Vienna was his abode in 1865, and early in 1866 he travelled through Germany on his way to Paris; there he met Rosenthal, who gave him the Knight, but he soon became too strong for such odds and rapidly rose to the rank of a first-class player, in fact, one of the strongest in Paris.

In 1870 he came to London and settled here. He at once showed his quality, in which respect it is only necessary to cite that he made even scores with Pathes, Burn and Boden, beat Bird two games out of three, and of five games with Blackburne he won two, losing the others. A curious incident occurred in the last game with Blackburne; in a fairly even position HOFFER carefully left his Queen *en prise* and did not win.

In September, 1879, in conjunction with the late Mr. Zukertort, Mr. HOFFER started *The Chess Monthly*, and of which he has been the sole editor for the past seven years. Since 1882 he has been the editor of the chess column in *The Field*, and within the last few years he has undertaken similar work for *The Standard*.

At every important international tournament he has been present, since and including the one at Paris in 1867. For the past thirty years he has been on intimate terms with every chess celebrity, and there is scarcely one who has not been beholden to him either for kindly interest, good advice, or material assistance. It was LEOPOLD HOFFER who established the British Chess Association, and through his instrumentality no less than seven of the most important Tournaments have been organised. So far for his public record.

As a man he is of a most genial disposition, quick-tempered and brusque at times owing to his good-hearted and impulsive nature. As a linguist it would be difficult to find his equal, it being currently thought that he is acquainted even with the tongue in which the serpent spoke to Eve. His general knowledge is a long way above the average, and taking him all in all, Mr. LEOPOLD HOFFER is quite an exceptional, though at the same time representative, man of the present day.

SIR GEORGE NEWNES, BART.

SIR GEORGE NEWNES is an ardent and enthusiastic chess-player, and along with his amiable and accomplished wife, has rendered yeomen service to the game, which in days of old was supported by Kings and Queens, in their own right. Nowadays the Knights bear away the palm in this respect, and what life and vitality there is in the British chess world of to-day is due to the untiring efforts of such men as Sir GEORGE NEWNES, Messrs. Leopold Hoffer and E. N. Frankenstein, in each case a love of the game for its own sake being the leading *motif*.

Of the many public evidences of Sir GEORGE NEWNES' princely generosity, we need cite but one instance, and bearing, as it does, the impress of International amity and good-will, should do much towards restoring the cordial relations which once, and we believe happily still exist, between the two great English-speaking nations. Towards the close of last season it was proposed to test the relative strengths of the English and American native-born players by a match per cable telegraph. The match duly came off, and Sir GEORGE not only paid all the expenses of the English team, but gave a trophy, value one thousand dollars, for the winners. How the Yankees whipped the Britishers is now a matter of history, but it is hoped the return match will see the mother country to the fore.

Privately, Sir GEORGE has been equally generous, as many of our leading players can testify. Over and over again he has supported them in their laudable desire to attain the much coveted distinction of Chess Champion of the World, and nothing would please him better than to see a native-born player rival once again the mighty Howard Staunton, whose shade (if shades may weep) might well weep at the fallen greatness of our present representative masters. Strange, indeed, that whilst the popularity of the game is greater than ever, we cannot produce a player capable of coping successfully with our Teutonic and American cousins. Is it because the general public display such apathetic interest, and our masters in return *strike* (even as professional cricketers sometimes will!)? No pay, no work, is a characteristic English motto, and so long as our chess masters are treated so unfairly by the great majority of their amateur brethren, it is useless to hope for better things. Paltry pelf is not only the bone of contention, social distinctions are too much *en evidence*, and we quite fail to see why an avowed professional chess player should be treated as something inferior, a thing to be shunned and avoided, simply because in his enthusiasm for the game he has cast every other consideration to the winds and determined to devote himself heart and soul to the study and practice of chess. Amateurs of the type of Dr. Tarrasch are only too rare, and it will be readily admitted that to attain perfection one must almost necessarily become a professional. That being so, we ask by what logical train of reasoning can it be deducted that a professional loses caste? We believe the considerations enunciated above deter many promising young players from entering the profession, and fully account for the dearth of native-born first-class players.

In all probability the reader will ask, why introduce this subject in the biography of Sir GEORGE NEWNES? We reply, simply because it stands a better chance of being read, and if the theory put forth is found unavailing in practice, we trust the will to remedy a rotten state of affairs, not in Denmark, but in England—merry, merry England!—will be recognised by all.

In 1894 Sir GEORGE received the honour of a Baronetcy. Of his splendid work outside of chess, and anterior to that momentous period of his career, the following little sketch, from *The Messenger*, November 25th, 1893, will, we think, be read with interest by his myriads of admirers.

The reader will kindly bear in mind that it was written previous to the time when Sir GEORGE received the well-merited honour prophetically foretold in its pages. If altered in any way we think it would lose point, and therefore reprint exactly as it then appeared. The chess world is grateful to Sir GEORGE and Lady Newnes for their kindly interest, and on behalf of the many players scattered the wide world o'er, in places mote and remote, we beg to express a hope that they may long be spared to enjoy together a quiet game of chess.

"Those who have lately revisited that inland Baiæ, Matlock the Ferruginous, must have noticed the new tramway running up the decline which separates the 'Bank' from the 'Bridge.' It was under the auspices of Mr. GEORGE NEWNES (who has a passion, as Devonshire folk well know, for constructing god-sent railways up impossibly steep gradients) that the opening ceremony took place. There was a quite special fitness in this, for it was at Matlock 'Bath' that, forty-one years previously, the great editor was born, his father being the Rev. T. Mold Newnes. Mr. NEWNES first went to school at Cambridge, then at Wakefield, the final scene of his boy-life being the City of London School. At sixteen he was finished with text books. He entered a house of business in the City, at which he remained till the time came for him to go down to Lancashire to open up a branch business there. He settled in Manchester, and married in that town. Manchester was a fateful city for GEORGE NEWNES; he should look upon it as a sort of secondary birthplace, and give to it the name that the old Puritans used to bestow indiscriminately on places in general—'Ebenezer.' If the orthodox three witches had met him trudging, knapsack on back, on his pilgrimage to Cottonopolis, they would surely have hailed him with glad auguries of his heavily pregnant destiny, in the manner of Macbeth's weird sisters, or of the hag at the Pyramids who shrieked into the ear of Napoleon, 'beware of a Fire and a Rock!' One evening in the year 1880—that is to say, when Mr. NEWNES was nearly thirty years of age—he was sitting at home, reading. The paper was the *Manchester Evening News*. There was hardly anything worth reading that night; but there was one little paragraph which pleased his critical eye exceedingly. He read the passage to his wife, and then said, 'Why cannot a paper be introduced containing nothing but things similar to this? That is what I call a real—TIT-BIT!' Surely there was magic in the word! He had given utterance to a spell, the workings of which he was utterly powerless to allay. It tracked and tormented him for nearly a year, and when at last he relieved himself by publishing a paper under that name, the subtle contagion spread to other people, and took possession of them also. To-day no English word is more familiar in the mouths of the many. Even Mr. NEWNES' own name is occasionally lost in that of the paper, as though the creation had swallowed up the creator. Said a carman to the writer on the occasion of a recent visit to 'Wildcroft,' Putney heath: 'Go on till yer come to two roads; take the one to the right, and that will take yer straight *to* Tit-Bits.' Where Tit-Bits ate and slept he knew; but as for GEORGE NEWNES—*c'était tout une autre chose.* No one will accuse us of exaggeration when we say that what Cæsar is among generals, or Shakspeare among poets, or Jay Gould among financiers, that has GEORGE NEWNES proved himself to be among press-men. He is more than a Napoleon—he is a Napoleon without a Moscow. We believe that no journal which has ever come out under his eye has failed to be immediately successful. 5,000 copies of *Tit-Bits* sold in a couple of hours in Manchester alone on the morning of its appearance. Its circulation is now close on half a million, and the wonderful automaton on which it is printed turns out 24,000 copies, covered and bound, an hour. The *raison d'être* of such a paper as *The Messenger* is antecedent to the paper: it precedes it in order of time. Civilisation evolves a want which is not filled, or improperly filled, or filled at too great a cost; and, this becoming obvious, haste is made to meet the necessity of the case. But if we analyse the *raison d'être* of any of Mr. NEWNES' periodicals, a striking contrast to our case presents itself. Here the 'reason of existence' is not antecedent; it is evolved in the paper itself, and first becomes apparent when *it* appears. The journal is not really produced in order to 'fill a want,' for it first invents the want, and then fills it. But civilisation has been defined as 'the constant

creation of wants, accompanied by the faculty ot satisfying them.' Every one, therefore, of Mr. GEORGE NEWNES' new efforts has caused, and represents, so far, a definite step in advance of the civilisation of the world. They are, in fact, genuine inventions. The next *protégé* of Mr. NEWNES, after *Tit-Bits*, was *The Review of Reviews*. Then came *The Strand Magazine*, and *The Picture Magazine*. Meanwhile, he had converted his business into a limited company, of which he became permanent managing director; and with the transference of the concern to the magnificent new offices in Southampton Street, the business of a publishing house was definitely entered upon. Mr. NEWNES is also a member of Parliament, and has sat as a Liberal for the East or Newmarket Division of Cambridgeshire since 1885. The latest arrival under the ægis of Mr. NEWNES is *The Westminster Gazette*, with its accompanying *Budget*. The occasion of this publication was the conversion of the old *Pall Mall* into a Conservative paper. Mr. NEWNES flew to the rescue of his party. At that moment there was one solitary Liberal evening paper in London, the impossible-to-be-taken-seriously little *Star*. A fine block of buildings rose mysteriously in the night in Tudor Street, stocked with two great rotary Hoe machines, and the whole costing something like £80,000. The circulation of *The Westminster Gazette* we do not know. What is certain is, that its literary tone is admirable, and that its service to the Liberal Party has been, and will be, incalculable—a service which cannot fail of fitting recognition in due time. In conclusion, Mr. NEWNES is keen on games, golf and tennis being his delight, though chess, we believe, is his special weakness. At 'Wildcroft' is a fine covered gymnasium, where summer and winter the tragedy of tennis ceases not to play itself out. As a critic, Mr. Newnes is demonic, and will tear you an unoffending story into rags and tatters. The chief qualities of his mind are quick decision, and a judgment which has the semblance of infallibility."

BENJAMIN G. LAWS.

FEW masters of the problem art have achieved such world-wide fame as Mr. B. G. LAWS, and we have sincere pleasure in adding our testimony to the universal admiration of his genius and skill. Born in London on February 6th, 1861, he early gave promise of exceptional chess ability, business considerations inclining his efforts to the poetic side of the board. Yet it is not altogether as a composer that Mr. LAWS has won so great a reputation. As a player, he has established a claim to be regarded as a formidable competitor (having twice won the City of London Cup), while his literary contributions to various chess-columns show that he has a sound stable judgment, to which he can give expression in vigorous and elegant language.

Witness the success of his two-move chess problem (G. Bell and Sons, London; 1s.), which, we believe, shares with Mr. J. Rayner's book in the "Young Collector" series the honour of being the most successful work on chess problems published in this country. He is also joint-editor of the "Problem Text Book," and since the death of Dr. Zukertort he has managed the problem department of the *Chess Monthly* with conspicuous success.

Our selection of problems will give a fair estimate of his style, whilst the fact that he has secured nearly sixty problem tourney honours is a sufficiently convincing proof of his skill. We believe Mr. LAWS was the first Englishman to secure a prize in a German tourney (the German Chess Association), although, perhaps, his greatest success in problem composition was winning the first prize in the four-move section of the recent International Tourney of the *Chess Monthly*. Nearly all the first composers of the world, who make four-'ers a speciality, competed, and the result must have been extremely gratifying to Mr. LAWS, who is a great admirer of four-movers; were they more popular in this country he would certainly devote more attention to them. This prize-winner is No. 314 in his selection of problems.

Sui-mates, too, he is very fond of, and Mr. A. F. Mackenzie has, in the *Jamaica Gleaner*, unreservedly pronounced No. 323 the finest three-'er extant, and Mr. Rayner has given No. 326 a similar distinction as far as four-'ers are concerned. Mr. LAWS has composed in all about 700 problems.

As a solver he has earned many distinctions, perhaps the most notable being when competing against one hundred and thirty opponents, twenty-five of whom were from Great Britain, he won the third prize in the great tourney inaugurated by the *Mirror of American Sports*, for the solving championship of the world. His great forte in solving is the quickness with which he discovers the author's solution, and it is this instinctive faculty which does not always serve him well in a solution tourney. With a keen sense of the beautiful, he misses the accidental solutions of a problem, and, indeed, to an artistic taste like his, they are absolutely repugnant, and the task of finding them is real drudgery.

Mr. LAWS has favoured us with an essay, which appears among the essays given towards the end of the book, and many of our readers who have continually accepted his awards in the many problem tourneys that he has so satisfactorily discharged the onerous duties of judge, may now reverse the position. We confidently abide the result of their award, and feel sure the many admirers of Mr. LAWS' untiring devotion to our favourite recreation will join us in wishing him "Good health, long life, and prosperity!"

For MR. BENJAMIN G. LAWS' *problems see following pages.*

PROBLEMS BY B. G. LAWS.

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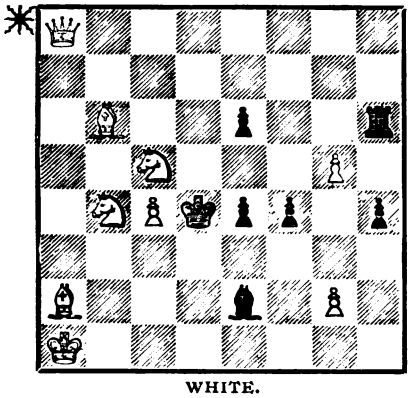

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White mates in two moves.

No. 302.

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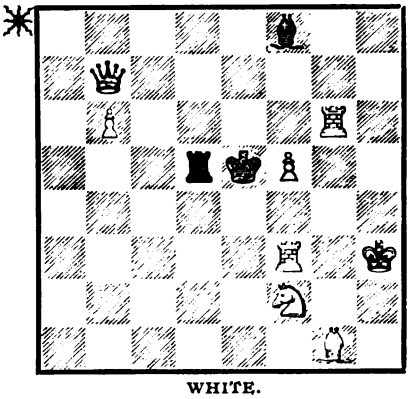

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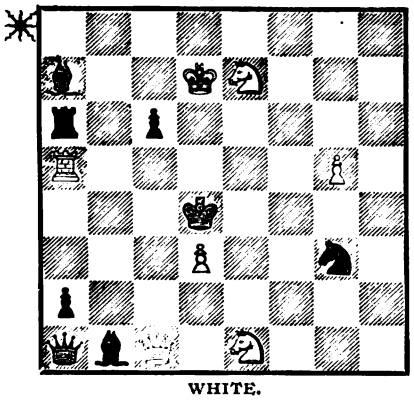

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White mates in two moves.

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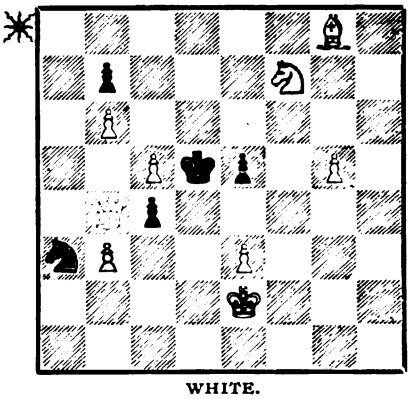

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White mates in two moves.

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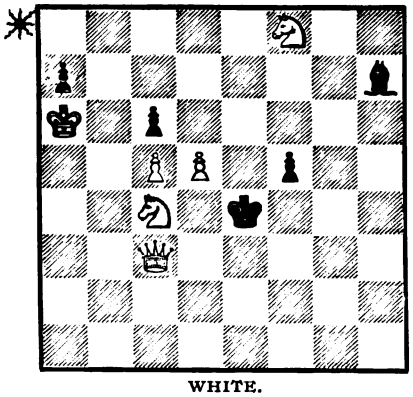

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White mates in three moves.

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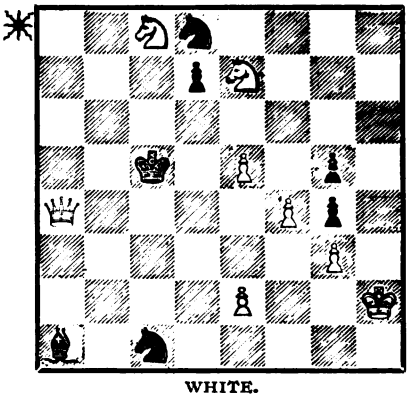

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PROBLEMS BY B. G. LAWS—*continued.*

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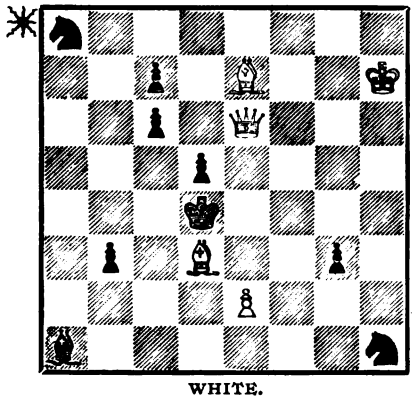

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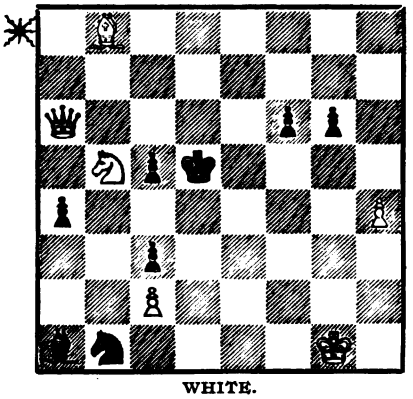

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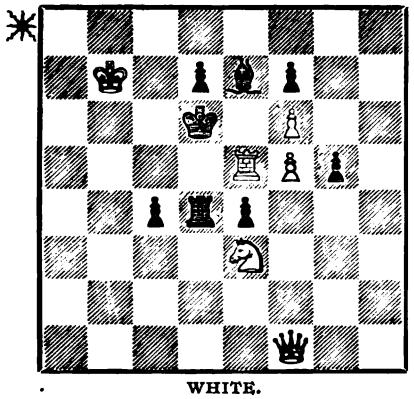

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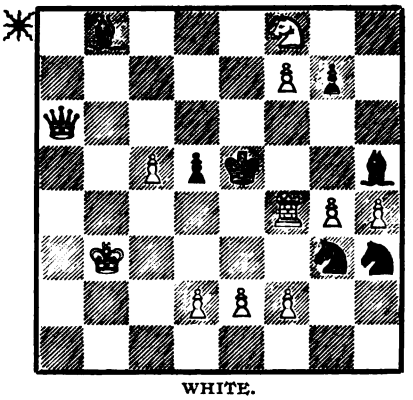

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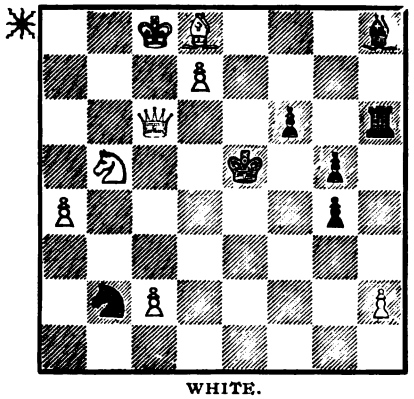

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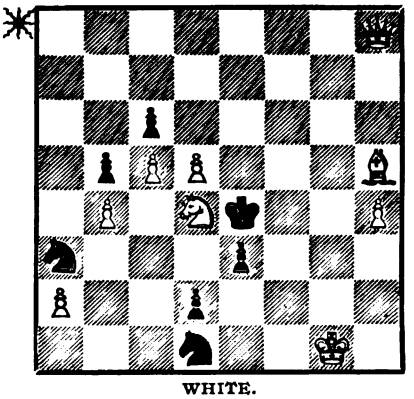

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White mates in three moves.

PROBLEMS BY B. G. LAWS—*continued.*

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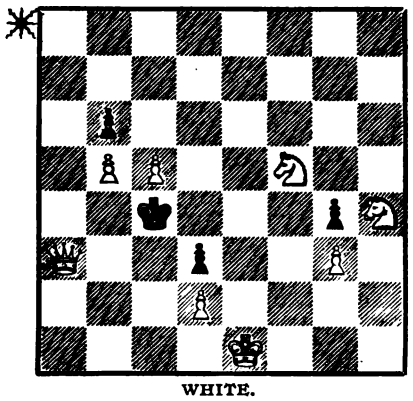

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White mates in four moves.

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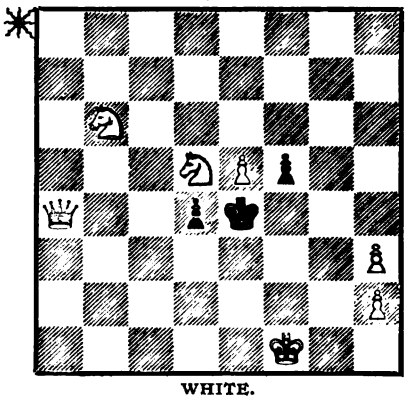

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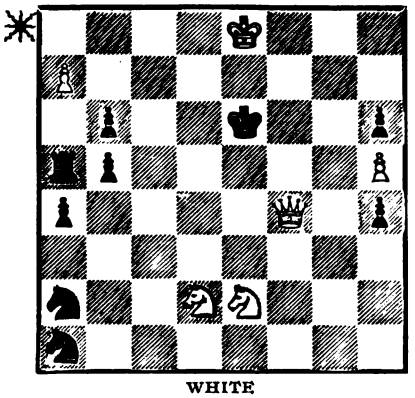

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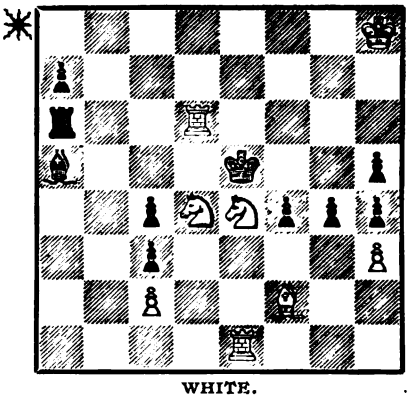

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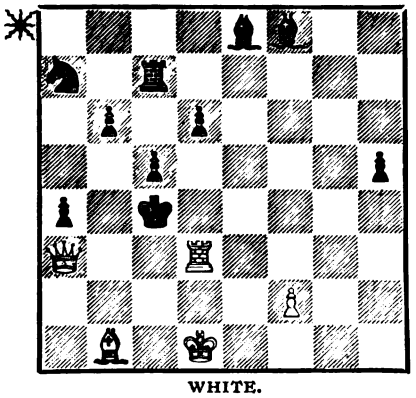

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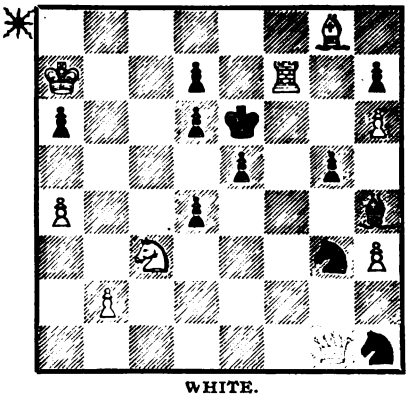

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White mates in four moves.

PROBLEMS BY B. G. LAWS—*continued.*

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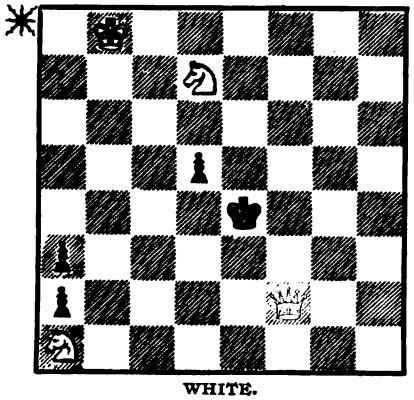

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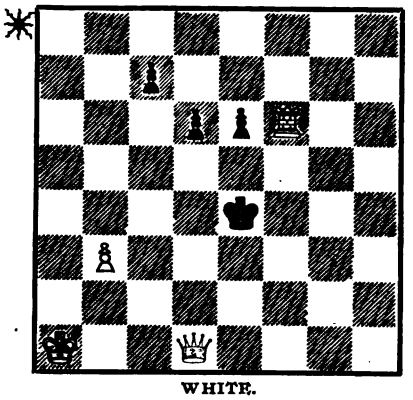

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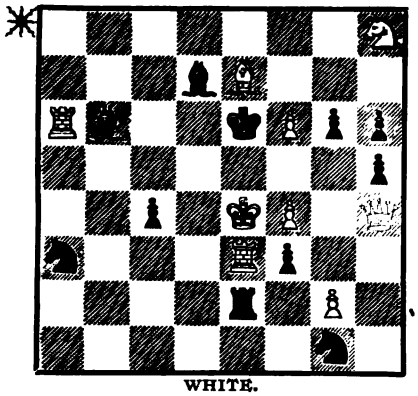

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White compels Black to mate in two moves.

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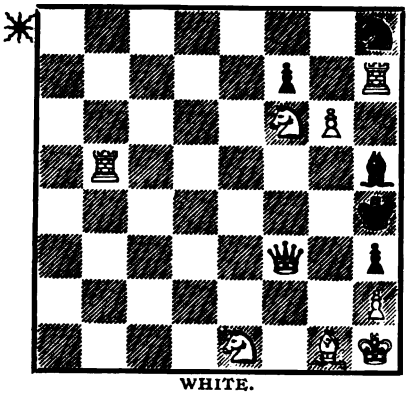

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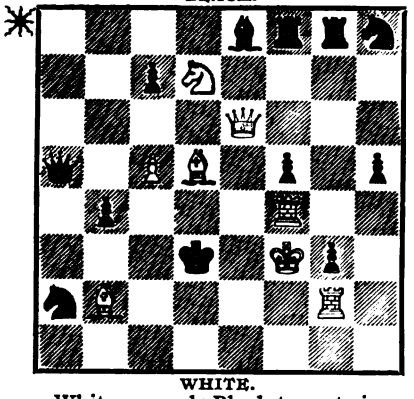

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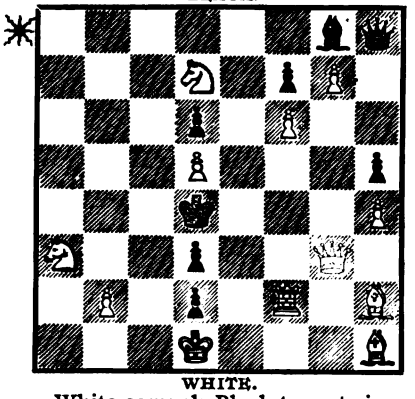

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PROBLEMS BY B. G. LAWS—*continued.*

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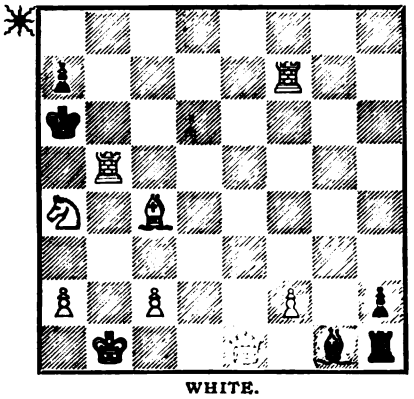

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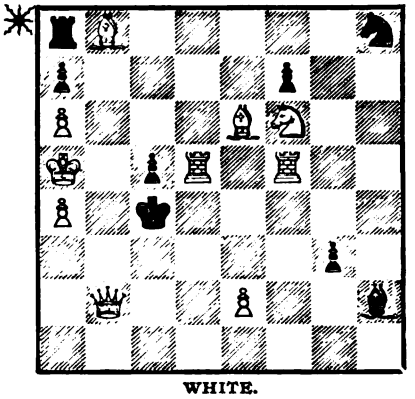

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White compels Black to mate in four moves.

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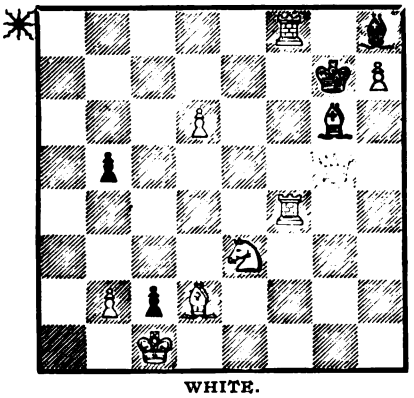

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No. 328.

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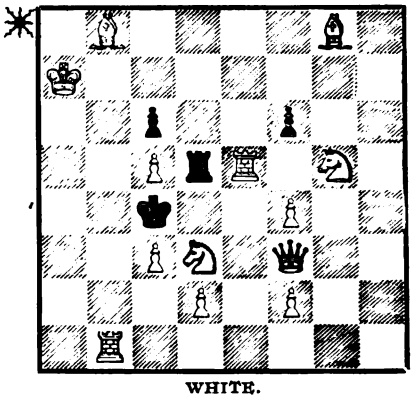

WHITE.

White compels Black to mate in six moves.

G. E. H. BELLINGHAM,

WHO has contributed several of the biographical sketches contained in this work, is, perhaps, more widely known as a player. Champion of Worcestershire, 1895-96, and winner of many other prizes, Mr. BELLINGHAM has, at the early age of 21, secured a high position in the ranks of amateur players. He joined the Dudley Chess Club in 1889, and has lost but one match game for them, and that in the first year of his membership. For the past three years he has played at board 1. At Christmas, 1895, he tied with Mr. E. O. Jones for first prize in the open tourney for the Craigside Cup, Llandudno. Playing off the tie at a subsequent meeting, Mr. BELLINGHAM won by two to one and a draw, afterwards losing the trophy to Mr. Jones within a few hours—a curious instance of the glorious uncertainty of tournament play. Mr. BELLINGHAM has recently joined the City of London Club, for whom he has played most successfully in their first-team matches.

He is also a good *sans voir* performer, having successfully conducted eight games without sight of board or men. In correspondence play Mr. BELLINGHAM has made his mark. In the *Dublin Mail* tourney, concluded some two years ago, he secured second prize, half a point below the redoubtable J. H. Blake, of Southampton.

For some three years he conducted a neat little column in the *Dudley Herald*—problem, solution, and correspondence tourneys being ably dealt with.

Mr. James Mason is reported to have said that he has more real chess in him than some of our masters! How true this is, we are not prepared to say, yet he certainly plays his games with remarkable ease, and in his match with the champion of the Midlands, Mr. Frank Hollins, he is displaying extraordinary good form, and the champion will have hard work to stall off his youthful antagonist. Just as we go to press we learn that Mr. BELLINGHAM won with a score of seven games to five—ten draws. Whilst heartily congratulating the victor, the memory of old associations, coupled with a sincere admiration of Mr. Hollins' splendid abilities as a player, his social qualities, and the magnetic, sympathetic spirit of *camaraderie*, impel a wish that were the victor other than he is, the positions were otherwise. With a splendid constitution, abstemious habits, and chess genius of a high order, there is every reason to hope that Mr. BELLINGHAM will soon attain the rank of master. We append two of his most recent games:—

GAME.

QUEEN'S GAMBIT DECLINED.

G. E. H. BELLINGHAM. White.	F. HOLLINS. Black.	G. E. H. BELLINGHAM. White.	F. HOLLINS. Black.
1 P-Q4.	P-Q4.	18 KKt-Q4.	B × Kt.
2 P-QB4.	P-K3.	19 R × R.	Q × R.
3 Kt-QB3.	Kt-KB3.	20 Kt × B.	Q × P.
4 B-Kt5.	P-B4 (*a*).	21 Q × P.	Q × Q.
5 P × BP.	B × P.	22 B × Q.	QKt-B4.
6 P × P.	P × P (*b*).	23 B-K2.	R-R1 (*d*).
7 P-K3.	B-K3.	24 P-B3.	Kt-Q7.
8 Kt-B3.	Castles.	25 R-B1 (1 hr.)	QKt-Kt6.
9 B-K2.	QKt-Q2.	26 Kt × Kt.	Kt × Kt.
10 Castles.	R-B1 (1st hr.)	27 R-B7.	P-B3 (*e*).
11 Q-Q3.	P-QR3.	28 R-K7.	B-B2 (*f*).
12 QR-B1.	P-QKt4.	29 R-Kt7	Kt-B8.
13 P-QR4.	P-Kt5.	30 B-B1.	P-KKt4.
14 Kt-Kt1.	R-B3.	31 B-Q6.	P-Kt6.
15 QKt-Q2.	Q-B1.	32 B-K7.	B-Kt3 (*g*).
16 Kt-Kt3.	Kt-K5.	33 B × P.	P-Kt5.
17 B-B4.	R-Q1 (*c*).	34 P × P.	R-QB1

GAME—*continued.*

White.	Black.	White.	Black.
35 B-B3.	B-K5.	47 B-R6.	Kt-Q3.
36 R-Kt4	K-B2 (2 hrs.)	48 B-K2.	B-B7.
37 P-KR4.	B-B7.	49 K-B2.	B-K5.
38 R-Kt7 +.	K-K3.	50 K-Kt3 (*h*).	B-B7.
39 R-Kt6 +.	K-B2.	51 K-B4.	Kt-K5.
40 B-R6.	R-B2.	52 P-Kt5.	Kt-B7.
41 B-K5.	R-B4.	53 P-R5.	B-B4 (*i*).
42 R-Kt5 (2 hrs).	Kt-Q6.	54 P-K4.	Kt × P.
43 R × R.	Kt × R.	55 P-Kt4	B-Kt3.
44 B-Kt5	Kt-K5.	56 P × B.	P × P.
45 K-B1.	K-K3.	57 B-Q3.	Resigns.
46 P-Q4.	B-Q8.	(2 hrs. 40 mins.)	(3 hrs.)

NOTES.

(*a*) Lasker is of opinion that the resulting isolation of his QP is not disadvantageous to Black.
(*b*) If B × BP + 7, K × B, Kt-Kt5 +, K-Kt3, followed by Q-R4 +, wins a piece for White.
(*c*) If B-B4 18, K-KtQ4 gives White a good game.
(*d*) Mr. Hollins is of opinion that this R should have gone to QB1.
(*e*) Probably P-R3 was best.
(*f*) If B-B4 29, P-K4 wins for White.
(*g*) If K-Kt2 33, R-Kt6 wins.
(*h*) If 50 B-Q1, Black plays B-B7, 51 K-K1, Kt-K5, with some chances of a draw.
(*i*) Losing a piece, but his game was quite hopeless.

Played in the semi-final of the competition for the Worcestershire Championship Cup, Feb., 1895:—

RUY LOPEZ.

G. E. H. BELLINGHAM.	F. G. JONES, Worcester.	G. E. H. BELLINGHAM.	F. G. JONES, Worcester.
White.	Black	White.	Black.
1 P-K4.	P-K4.	13 Q-B3.	B-K2
2 Kt-KB3.	Kt-QB3.	14 Kt-B5.	Kt-K3 !
3 B-Kt5.	Kt-B3.	15 Q-KKt4 !	P-B3.
4 Castles.	Kt × P.	16 B-R6.	R-B2 !
5 P-Q4.	B-K2.	17 B × KtP.	Kt × B.
6 Q-K2.	Kt-Q3.	18 P × P !	P-Q4.
7 B × Kt.	KtP × B.	19 Kt-R6 +.	K-R1.
8 P × P.	Kt-Kt2.	20 Kt × R +.	Q × Kt.
9 Kt-B3.	Kt-B4.	21 Q × Kt +.	Q × Q.
10 Kt-Q4.	Castles.	22 P × Q +.	K × P.
11 R-Q1.	Q-K1.	23 R × B +.	Resigns.
12 R-K1.	B-Q1.		

ANDREW BOLUS.

WAS born at Wolverhampton in 1856, and was educated at the Bridge Trust School, Birmingham. It was not until he was nearly thirty years of age that he commenced to take an interest in chess. The first column to attract his attention was that in the *English Mechanic*, then conducted by the late Rev. J. Pierce. Mr. BOLUS' first problem was submitted to Mr. Pierce and accepted by him as being much above the average of such productions. This encouraged him to enter in a solution tourney, which commenced shortly after, and here also he was successful, winning the first prize in the first solution tourney he ever entered. Mr. BOLUS regularly corresponded with Mr. Pierce for some years, and was honoured by him with a request to examine some of the problems intended to be published in the "Pierce Gambit." It is notable that not one problem examined by Mr. BOLUS was found, on publication, to be unsound.

Though he never attained to the very highest rank of composers, Mr. BOLUS' productions have always possessed considerable merit, and he has won many composing and solving prizes in the *English Mechanic*, *B.C.M.*, *Bristol Mercury*, *Pen and Pencil*, *Hackney Mercury*, etc. Unfortunately, Mr. BOLUS has never kept copies of his work, so that a detailed list of his successes cannot be given, and for the same reason the problems which we give, whilst fair specimens of his skill, must not be taken as necessarily his very finest work.

Mr. BOLUS gives the following as, perhaps, his funniest experience: A three-'er, on which he was engaged, and which he quite intended to be a masterpiece, failed to give him satisfaction, and one night, after giving it an hour or two of continuous attention, he found, on retiring, he was unable to dismiss it from his mind. After mentally studying the position for a length of time, the idea occurred to him that if the board were turned a quarter round he would be able to get the desired result, and this he did, decided on the key-move, and finished it off. Astonished and justly proud of the success of his mental effort, he determined to enter it in a tourney just commencing in the *English Mechanic*. But, alas! when published, it was found to be twice "cooked." His only consolation was that the author's intention was considered very good, and had, indeed, completely beaten quite a number of the solvers.

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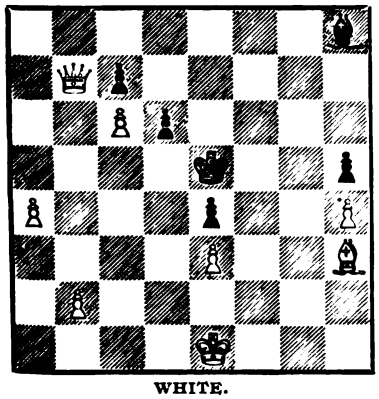

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The three-mover, here diagrammed, was also the cause of a little joke, this time not at this talented composer's expense. After it had won a prize in one of Dr. Hunt's famous tourneys, it was submitted to the local solvers, one of whom wrote to Mr. BOLUS, saying how very sorry he was to find it "cooked" by QKt8, promising secresy, etc.

It is scarcely necessary to add that there is a continuation that beats it, and it is a neat little stroke that makes QR8 the only possible key. By noting the position of the White King, our readers will readily detect the flaw in the supposed "cook."

Mr. BOLUS is a first-class diagram solver, and when in form is a most dangerous competitor in any solution tourney that he may enter.

As a match-player he has done yeoman service for the St. George's C.C., Birmingham, only losing one game during some four years' membership, a wonderful record considering the strength of the teams they met.

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PROBLEMS BY ANDREW BOLUS.

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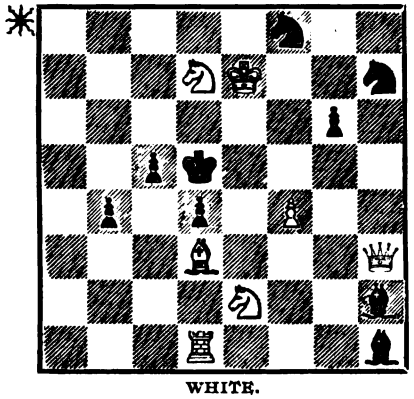

WHITE.
White mates in two moves.

No. 330.
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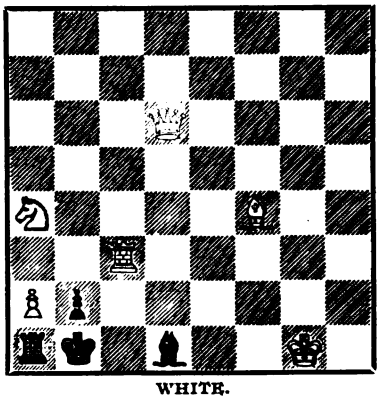

WHITE.
White mates in two moves.

No. 331.
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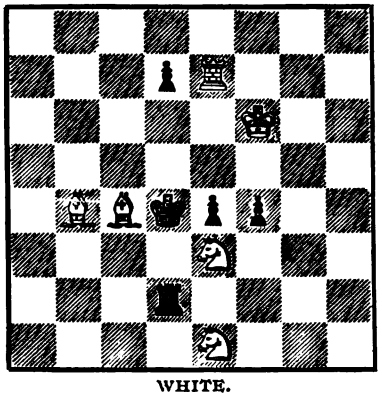

WHITE.
White mates in two moves.

No. 332.
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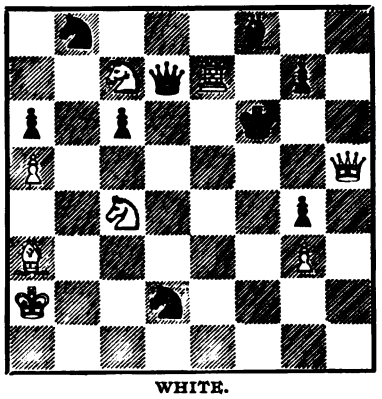

WHITE.
White mates in two moves.

No. 333.
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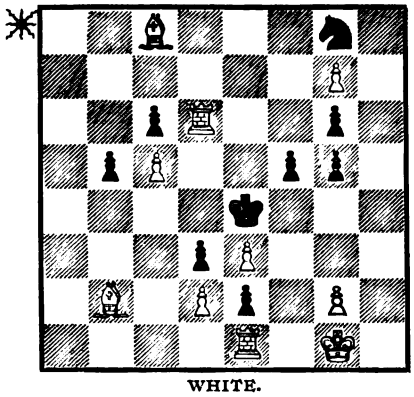

WHITE.
White mates in three moves.

No. 334.
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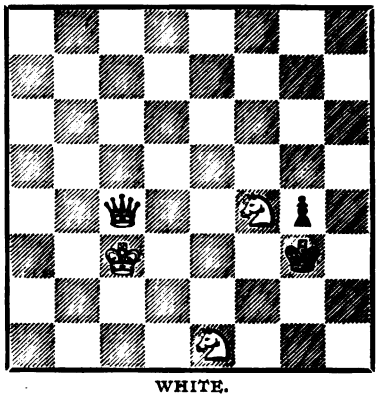

WHITE.
White mates in three moves.

PROBLEMS BY ANDREW BOLUS—*continued.*

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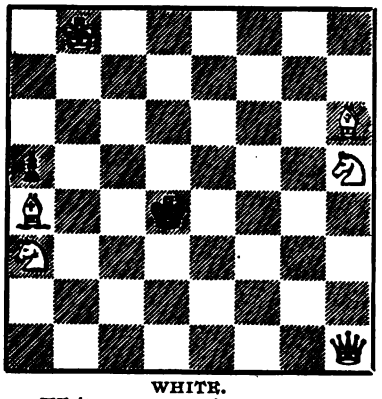

WHITE.
White mates in three moves.

No. 336.
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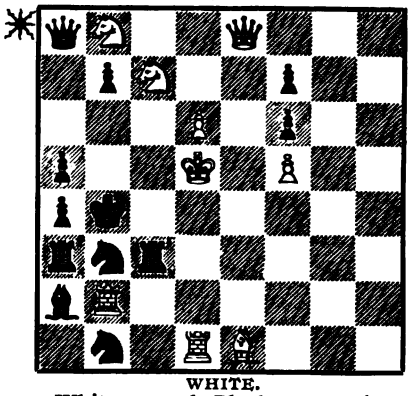

WHITE.
White compels Black to mate in two moves.

No. 337.
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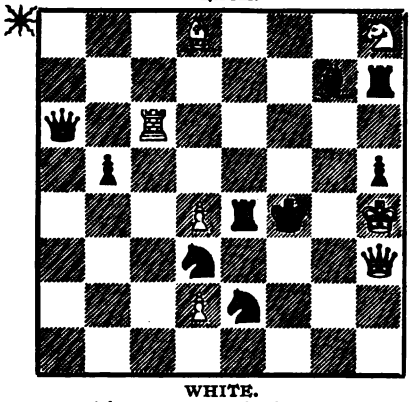

WHITE.
White compels Black to mate in two moves.

No. 338.
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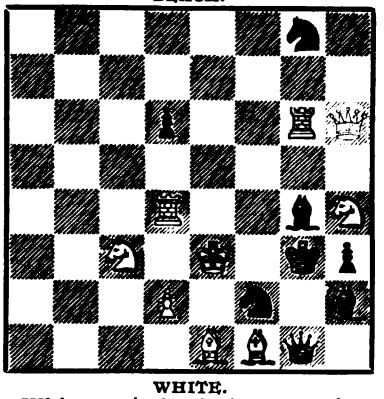

WHITE.
White compels Black to mate in two moves.

No. 339.
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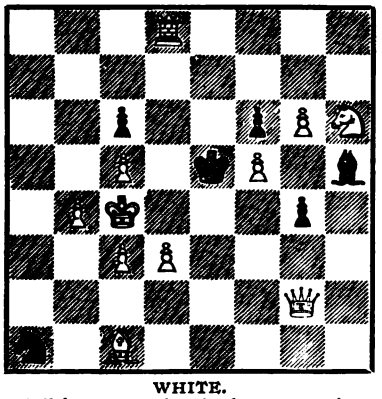

WHITE.
White compels Black to mate in three moves.

No. 340.
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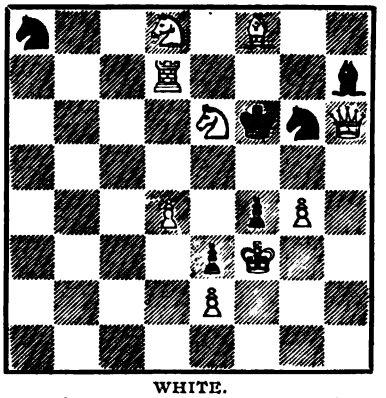

WHITE.
White compels Black to mate in three moves.

THOMAS HENRY BILLINGTON

WAS born at Welshpool, August 28th, 1865, and learnt the moves of the game in 1882. In the same year he sent solutions to the problems appearing in *Youth*, to which paper he also sent, in 1886, his first problem, which, as forecast of his coming fame, turned out to be a prize-winner. In 1888 he commenced a chess-column in *Pen and Pencil*, which had a run of about two years. It was well supported by all the leading problemists, and through the column he made many friends, to whom he will always owe a debt of gratitude. He also edited a chess page in *Art and Literature*, a monthly art magazine. But it is chiefly as a solver that Mr. BILLINGTON will be remembered, and among his most brilliant feats was in 1891, when he secured the yearly prize in the *Pictorial World*, the famous J. C. Bremner losing points on the very last problem, after a neck and neck race all through the year. This, coming after a wonderful series of successes, set the seal on his fame, and the late Mr. James Pierce, then chess editor of the *Pictorial World*, paid him the high compliment of an illustrated biographical sketch in his charming column. There is little doubt that Mr. BILLINGTON was the champion solver of 1890-91-92. In all he has secured nearly seventy prizes for playing, composing, and solving, including about forty firsts.

As a composer he does not shine quite so brightly, although many of his compositions have secured tourney honours, and bear evidence of high constructive skill. One of his problems is the *motif* of a capital joke, and Mr. BILLINGTON often retails the story to an admiring circle of brother problemists. It was entered in an American tourney under the motto of "*He won't be happy till he gets it.*" The problem won the second prize, a silver medal, but the author is not happy yet! nor ever likely to be, as far as that prize is concerned.

Mr. BILLINGTON was for many years hon. secretary to the Wolverhampton Chess Club, and his name is dear to the hearts of many enthusiasts in that town. In 1893 he removed to Birmingham, joining the St. George's Chess Club, for whom he has played in all their important matches, with uniform success. In 1895 he won from scratch the second prize in their annual tournament, although, probably, his most important effort as a player was in the first North v. South match played at Birmingham. From first reserve he was brought up to board 3, playing the redoubtable J. H. Blake, and only losing after a most stubborn fight. Mr. Hoffer warmly complimented him upon making such a good fight against a strong opponent like Mr. J. H. Blake.

For the past year or two he has devoted more attention to business, and is now the happy proprietor of two thriving businesses not a hundred miles from Handsworth.

On September 7th, 1895, Mr. BILLINGTON led to the altar one of the most charming and accomplished daughters of a well-known Edgbaston gentleman, and we have every reason to believe that our old and tried friend is supremely happy in his choice of the sweetest of all mates.

We suppose it is the irony of fate that the two famous rivals, Mr. T. H. BILLINGTON and Mr. George Hume, whose skill in mating Black Kings is proverbial and famous the wide world over, should themselves have been mated within a week of each other. We can imagine the dusky monarchs heaving a sigh of relief at the thought of matrimony and its attendant pleasures and cares ensuring them a rest from the remorseless attentions of G. H. and T. H. B. All we can say is let them beware! The future little Billingtons and Humes may e'en eclipse their sires' records.

The first problem given in his selection is the result of a happy thought inspired by the present of a wee little pocket chess-board. It gained the first prize in the *Wesley College Magazine*, and has been

quoted again and again. We often read in Christmas chess tales of chessists falling asleep and dreaming some remarkable chess experience, but Mr. BILLINGTON has actually experienced a dream in which he composed a problem. One night, being unable to sleep, he beguiled the tedious midnight hours in vain efforts at composition. Baffled and beaten at every turn, his pocket board was tossed aside and soon he was in the arms of Morpheus. But, dreaming or waking, the master passion still dominated his soul, and the pieces working more harmoniously together, combined to form this pretty little position. The dreamland search for "cooks" proved futile, and on his awaking Mr. BILLINGTON promptly set up the position, and was most agreeably surprised to find that he had really composed a problem in dreamland, complete, save that a Black Pawn was required to prevent a dual:—

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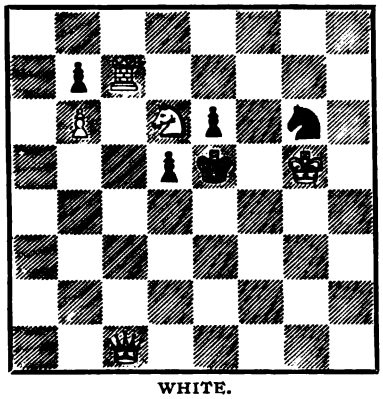

WHITE.
White mates in two moves.
Key—R-B8.

Mr. BILLINGTON possesses a good chess library, many of the vols. being souvenirs of tourneys he has competed in, or presents from grateful friends, anxious to show their appreciation of the chess hints he has given them. If he can instruct anyone into the mysteries of the game, and especially the problem branch, he is just in his glory, fully realising the fact that it is more blessed to give than to receive. As a diagram solver he stands in the highest rank, the name of the composer being a great help, possessing as he does an unrivalled knowledge of the various composers' styles of compositions.

His connection with chess has been a source of genuine pleasure, and in the concluding portion of his letter he says, "From my own experience I do not think that any game is so likely to introduce one to such good company as our beloved chess. I owe to it the friendship of some of the most *genuine* gentlemen it is possible to know."

PROBLEMS BY THOMAS HENRY BILLINGTON.

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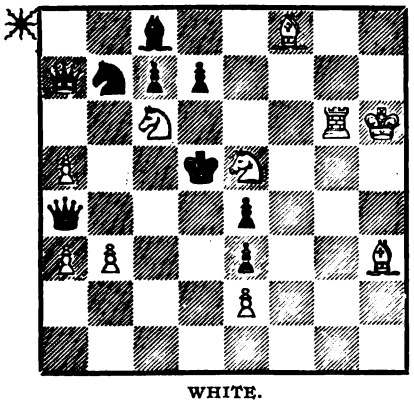

WHITE.
White mates in two moves.

No. 342.
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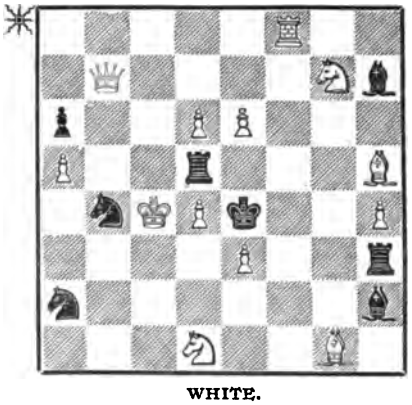

WHITE.
White mates in two moves.

PROBLEMS BY THOMAS HENRY BILLINGTON—*continued.*

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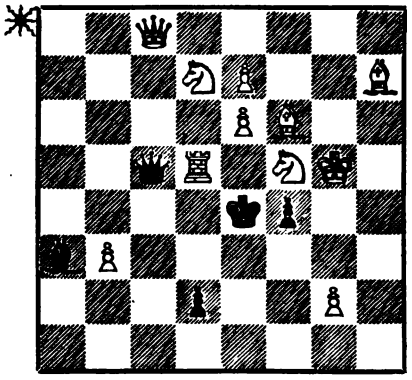

WHITE.

White mates in two moves.

No. 344.

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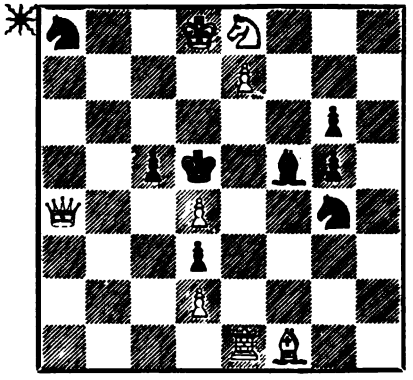

WHITE.

White mates in two moves.

No. 345.

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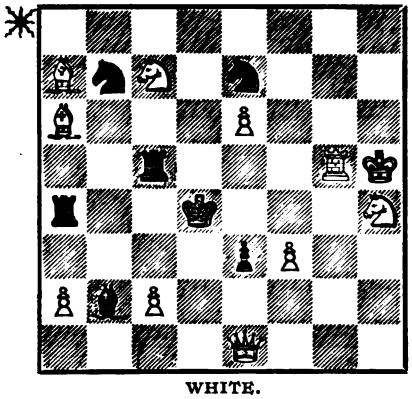

WHITE.

White mates in two moves.

No. 346.

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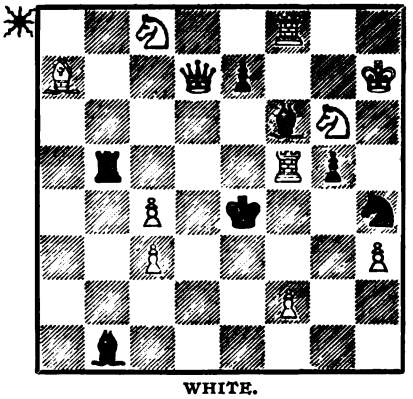

WHITE.

White mates in two moves.

PROBLEMS BY THOMAS HENRY BILLINGTON—*continued.*

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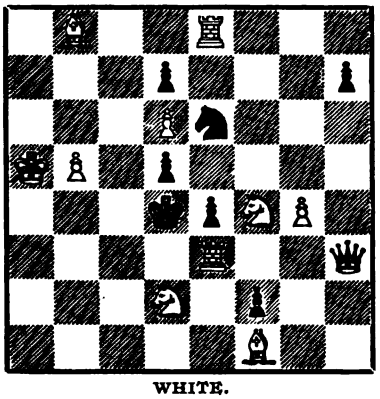

WHITE.
White mates in two moves.

No. 348.
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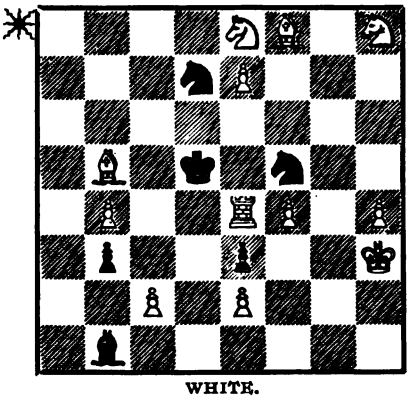

WHITE.
White mates in three moves.

No. 349.
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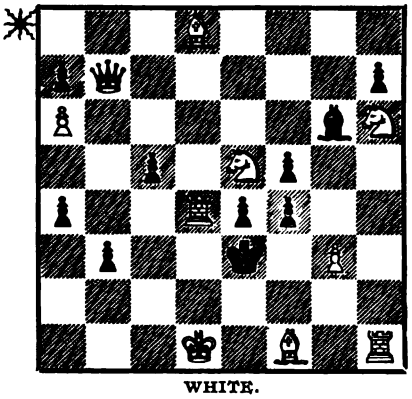

WHITE.
White mates in three moves.

No. 350.
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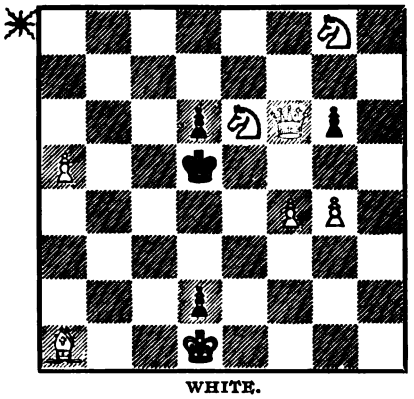

WHITE.
White mates in three moves.

P. G. L. FOTHERGILL ("P.G.L.F.")

IT is always considered an advantage to any who may wish to achieve great things, if, while they do achieve them, they are able to disguise their name or person. A certain mystery which excites, in the abstruseness of the hero, unusual curiosity, attaches itself to the dress or name that he cloaks himself under, while that curiosity becomes lessened if he ceases to perform creditably.

Mr. FOTHERGILL, or, as he is better known, "P.G.L.F.," was born in 1868. He learnt chess from his father, and solved his first problem in the *English Mechanic*. This created an appetite for problems, and he began to compose, but, without the necessary book knowledge. *Youth* started a chess-column shortly after, and this was of great service to him, inducing him to continue the study of problems; his first problem was published in this column in 1886.

Mr. FOTHERGILL laments his deficiency in the rules of construction in these early stages of his career, but we think that true genius asserts itself at last, even in the absence of knowledge. He has since derived much benefit from "The Two-move Chess Problem," by B. G. Laws, and "The Problem Art," by T. B. Rowland. His progress has not been as rapid as others, nor has it been as brilliant, but he has attained a high position among British composers. His plan of composing is almost precisely the same as the one universally adopted, but he has a good method of dealing with refractory positions, that is now fairly well known, viz., to put them aside for a few days, and then work at them again. New possibilities reveal themselves, and the position assumes a different shape, many a good idea having been saved from falling into oblivion in that way. His list of successes is not large, nor are they phenomenal, but his work has merited and received a fair reward, the following being his principal successes:—

PROBLEM TOURNEY SUCCESSES.

Second Prize, *Sheffield Weekly Independent*, 1888-9 (three-mover).
Third Prize, *Wesley College Quarterly*, 1889 (two-mover).
Special ,, *Lymington and South Hants Chronicle*, 1889-90 (two-mover).
Second Prize, *Hackney Mercury*, 1890-1 (three-mover).
,, ,, ,, ,, 1891 (two-mover sui-mate).
Special ,, ,, ,, ,, ,, ,,
Special Prize, *Hackney Mercury*, 1891 (three-mover sui-mate). For those who had never competed before in a sui-mate tourney.
Third Prize, *Kentish Mercury*, 1892 (three-mover).
Second ,, *Liverpool Weekly Mercury*, 1892-3 (three-mover).
Third ,, ,, ,, ,, 1894 (two-mover).
Second ,, *North London Guardian*, 1894 (two-mover).
First ,, *Hackney Mercury*, 1894 (two-mover).
Fourth ,, *Chess Monthly*, 1891-5 (three-mover). Third International Problem Tournament.

SOLUTION TOURNEY SUCCESSES.

First Prize (*ex aequo*), *Wesley College Quarterly*, 1889.
Eighth Prize, *Northern Figaro*, 1888-9.
Special Prize (for previous non prize winners), *Northern Figaro*, 1888-9.
First Prize, *Leamington, Warwick, Rugby and County Chronicle*, 1889.
Second Prize (*ex aequo*), *Bradford Observer Budget*, 1889.
First Prize (*ex aequo*), *Lymington and South Hants Chronicle*, 1889-90.
First Prize (*ex aequo*) ,, ,, ,, ,, 1891.
First Prize, *Kentish Mercury*, 1892.

Whether his ancestors, Geo. Fothergill, D.D., Principal of Edmund Hall, Oxford, or Thomas Fothergill, D.D. (his great-great grandfather), Provost of Queen's College, Oxford, were ever fond of chess or not, we are unable to say, but the love of chess is very deeply rooted within him, want of practice having been a drawback. London, Brighton, and such places, of course, offer great attractions in this respect. It is

quite hopeless to expect to become even a fair player unless one has constant opportunities of playing against fairly strong opponents, or even weak ones, for the matter of that. It is when this becomes nearly impossible, or the club is practicable, not feasible, being too far off, that the problem art becomes the great boon and help to the chessist, keeping alive the spark and love for the game, which otherwise might die out, as one fights for Black as well as for White, when composing, the defences sometimes outshining White's play.

No doubt his greatest success was gaining fourth prize for three-move direct mate problem in the *Chess Monthly* Third International Problem Tournament. The "company" being so good and strong.

Mr. FOTHERGILL is a great lover of all manly games—cricket, football, lawn tennis, etc., a sound mind in a sound body being one of his favourite maxims.

PROBLEMS BY P. G. L. FOTHERGILL.

No. 351.
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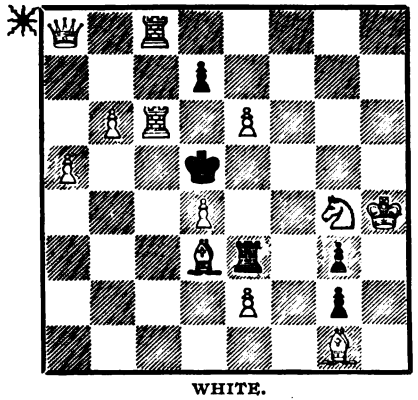

WHITE.
White mates in two moves.

No. 352.
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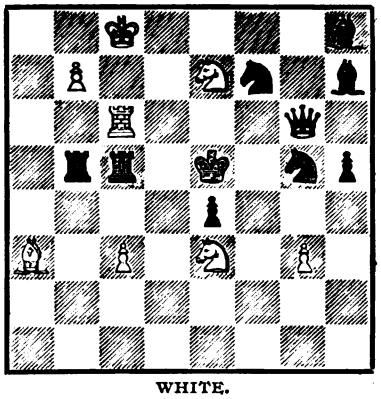

WHITE.
White mates in two moves.

No. 353.
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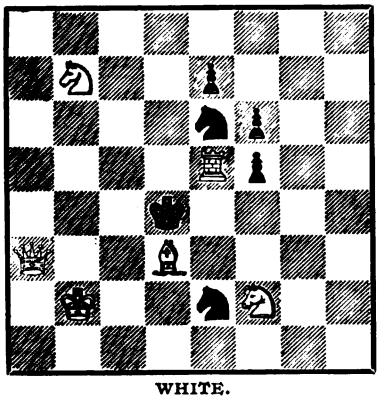

WHITE.
White mates in two moves.

No. 354.
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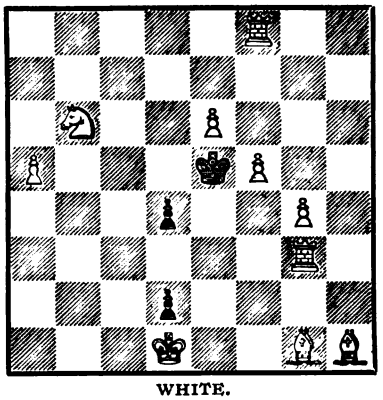

WHITE.
White mates in three moves.

PROBLEMS BY P. G. L. FOTHERGILL—*continued.*

No. 355.
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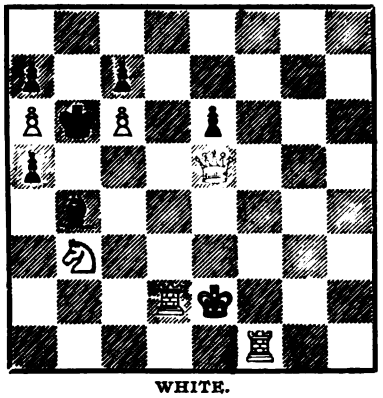

WHITE.
White mates in three moves.

No. 356.
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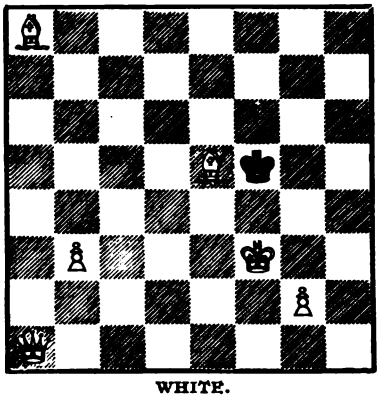

WHITE.
White mates in three moves.

No. 357.
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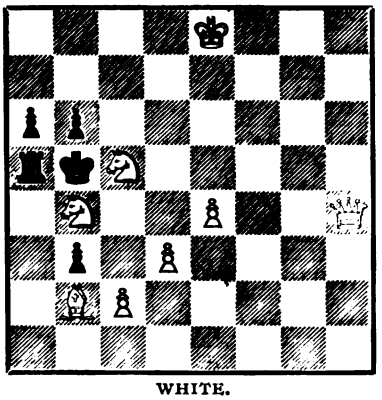

WHITE.
White mates in three moves.

No. 358.
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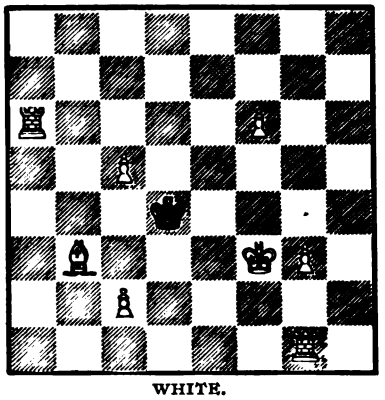

WHITE.
White mates in four moves.

No. 359.
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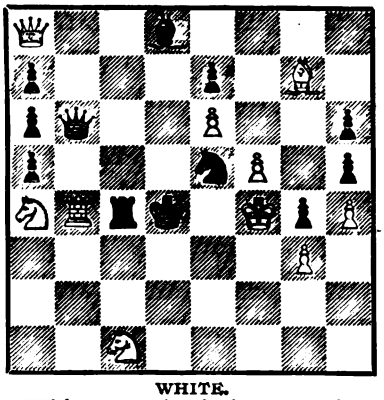

WHITE.
White compels Black to mate in two moves.

No. 360.
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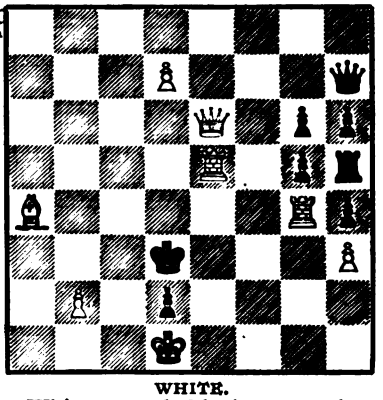

WHITE.
White compels Black to mate in three moves.

PERCY FRANCIS BLAKE.

AMONG the Lancashire composers of chess problems, there are but few more successful all-round exponents of the art than Mr. BLAKE. Born in 1873, and self taught, his early efforts gave little promise of his future brilliance. In 1891 he joined the Manchester Chess Club, and then first began to fully appreciate the game. His first knowledge of problems was obtained from a two-mover by G. Heathcote, and, truly, he could not have found a more encouraging commencement. As he says, the key at once struck him, and stimulated him to further exertions. Composing problems next attracted his attention, and, with some labour, he constructed two, which he put away, dissatisfied with their apparent faults. On coming across them some time after, he observed that the faults did not seem quite so obvious, whilst the merits lost their former modesty. He sent one of them to the *Manchester Evening News*, in which paper it was published, and favourably criticised. The second was published in the *British Chess Magazine*. In connection with the Manchester Chess Club, solving tourneys were started, and the winner of the prize was he who occupied the shortest time in the solution of given problems. Mr. BLAKE was handicapped to the extent of five minutes on each problem; but he won the three prizes offered, nevertheless.

Owing to his distaste for duals and "cooks" in problems, he has given up solving in tourneys, though he suffers from the human weakness for "good things."

As a player he has distinguished himself by winning the brilliancy prize of the *Manchester Weekly Times*, 1894.

Referring to his success in the problem world, he very modestly admits that he has not the ability to compose problems rapidly as others have, and that it sometimes requires much effort on his part to compose one successfully. We venture to state, while commending this ingenuous confession, that the majority of England's most perfect artists have found it necessary to model and re-model their positions with untiring patience, and that the problems devised and finished in a few minutes seldom lay serious claim to diversity of idea, or perfection in construction.

Mr. BLAKE has officiated as judge in various competitions, and his awards have been fairly satisfactory.

His principal successes in problem tourneys are:—

Second Prize, *Liverpool Mercury*, 1893 (two-mover).
First „ *Kentish Mercury*, 1893 (three-mover).
Hon. Men., *Manchester Weekly Times*, 1894 (three-mover).
„ „ „ „ „ „ (two-mover).
First Prize, *Liverpool Mercury*, 1894 (two-mover).
„ „ (*ex aequo*), *Liverpool Mercury*, 1894 (three-mover)
Second Prize, *St. James's Budget*, 1894 (two-mover).
„ „ *Hackney Mercury* „ „
„ „ „ „ „ (three-mover).
First „ *Liverpool Mercury*, 1895 „
„ „ „ „ „ (two-mover).
Second „ „ „ „ „

This is a very fine record, and as he is still very young it is highly probable that he has not yet reached the zenith of his fame.

For Mr. P. F. BLAKE'S *problems, see following pages.*

PROBLEMS BY P. F. BLAKE.

No. 361.

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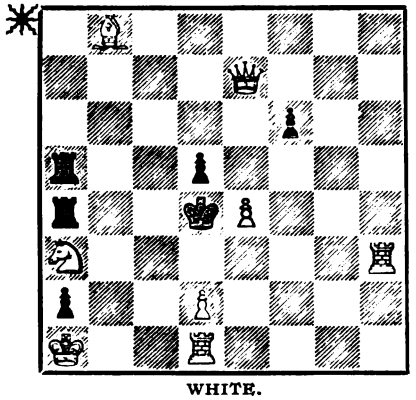

WHITE.

White mates in two moves.

No. 362.

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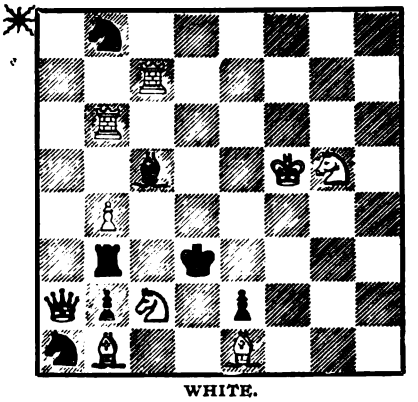

WHITE.

White mates in two moves.

No. 363.

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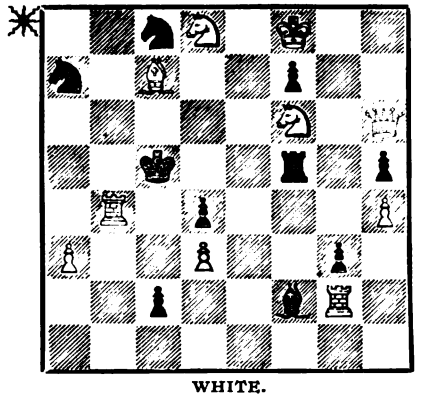

WHITE.

White mates in two moves.

No. 364.

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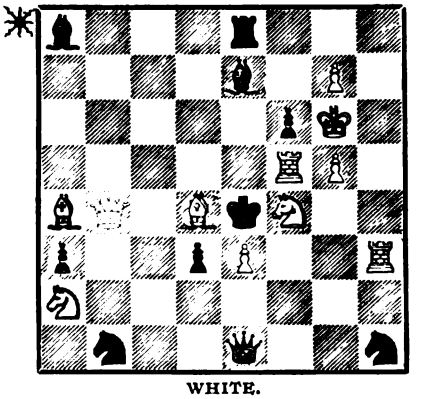

WHITE.

White mates in two moves.

No. 365.

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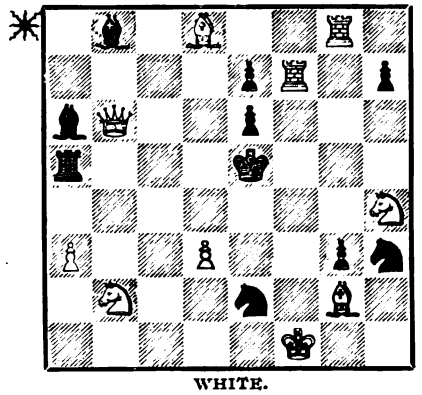

WHITE.

White mates in two moves.

No. 366.

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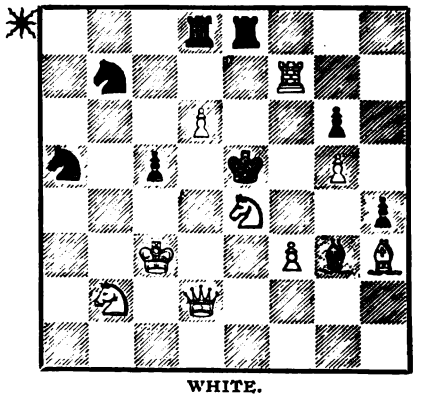

WHITE.

White mates in two moves.

PROBLEMS BY P. F. BLAKE—*continued.*

No. 367.

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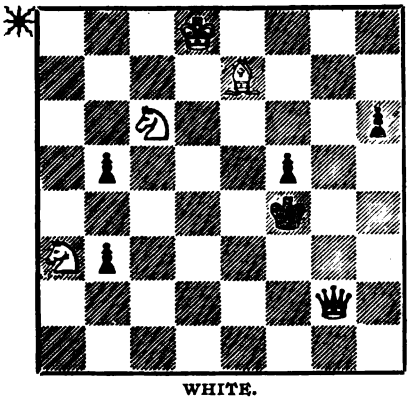

WHITE.

White mates in three moves.

No. 368.

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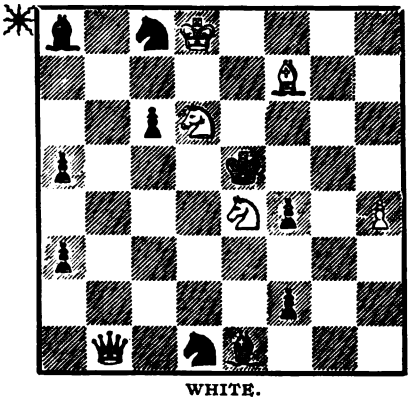

WHITE.

White mates in three moves.

No. 369.

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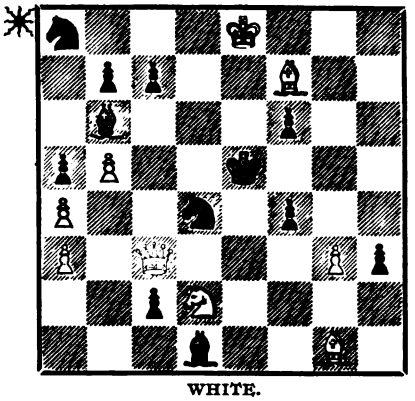

WHITE.

White mates in three moves.

R. A. COLVILLE.

THE subject of our sketch is a schoolmaster, who devotes his leisure to the study of chess and the composition of problems. Until about four years ago his knowledge in these directions was very limited, but about that time he joined the local club at Great Bridge, and, his opportunities of strong practice over the board being exceedingly limited, soon turned his attention to problems. In this branch of the game he quickly proved himself singularly proficient, and entered several composing and solution tourneys, with most satisfactory results.

His chess life being so short, his list of victories is, of necessity, also brief, but it will be readily admitted, from a study of his problems, that he is full of ideas, and those of the highest quality, and that, as a consequence, his work is very promising. So far, Mr. COLVILLE has only composed two-movers, but he intends, in the near future, to launch out into the wider and more pretentious field of three-movers.

The following are his chief successes:—The novices' prize in the *Schoolmaster*, 1892 (gained with his first problem), also prizes in tourneys of the *Dudley Herald*, *Boys*, *The Schoolmaster*, besides obtaining honourable mention in several other competitions.

In solution tournaments, too, he has been equally successful, carrying off prizes in several of the principal contests in the country. The following are specimens of his skill as a composer:—

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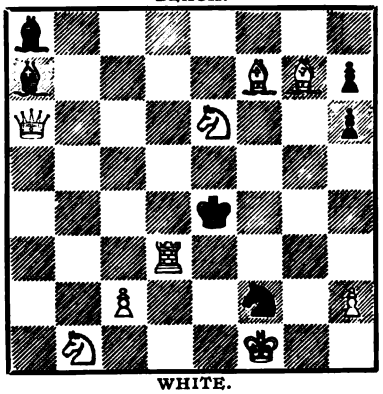

WHITE.
White mates in two moves.

No. 371.
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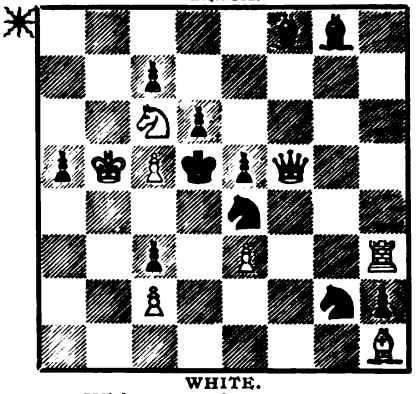

WHITE.
White mates in two moves.

Special Prize, *Schoolmaster*, 1894.
No. 372.
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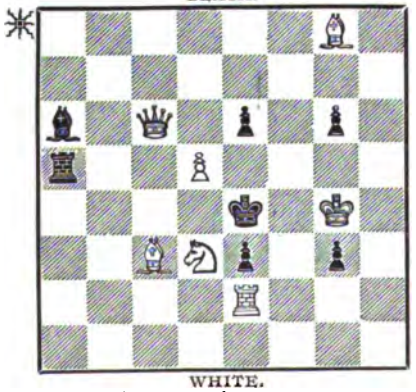

WHITE.
White mates in two moves.

No. 373.
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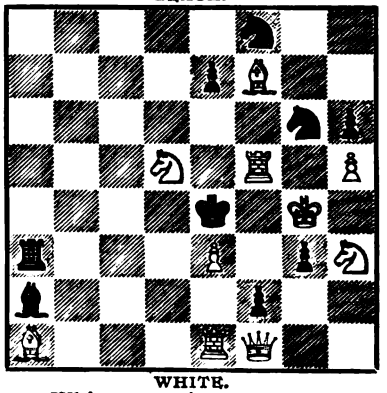

WHITE.
White mates in two moves.

ALBERT WATERHOUSE.

THE subject of this sketch, was born at Delamere, in Cheshire, on July 8th, 1843. He left there at an early age and went to live in Manchester, where he joined the chess club in connection with the Y.M.C.A. He was sixteen years old when he first commenced to play chess, and he at once succumbed to its irresistible fascinations. He took much interest in the solution of the problems which appeared in the *Manchester Evening News*, but only competed in two solving competitions, the first being in the *St. James's Budget*, when he won one of the minor prizes, and the second in the *Schoolmaster*, when he came out top.

In 1892 he commenced to compose, and in the August of the same year his first problem was published in the *English Mechanic*.

Mr. WATERHOUSE is not a strong player, having devoted his attention more to problem work, but he can boast on one occasion of having drawn with Mr. Blackburne.

He has had 75 problems published at different times, and is proud of the fact "that not one of them has been cooked, nor is there a two-mover with a dual mate, nor a three-mover with a short mate or a dual continuation." Such a record speaks for itself, and we can assure our readers that on that account alone Mr. WATERHOUSE is an ever welcome contributor to the chess columns of the country.

With regard to his successes he modestly attributes much to the kindly assistance of Messrs. Taverner, Slater, and Miniati, and certainly with such instructors it is small wonder that he has won for himself a prominent position among the problemists of the day. And when it is remembered that he only began to compete in tournaments in 1893, his career, though short, must be called brilliant. In 1893 he was honourably mentioned in the three-move tourney of the *Manchester Weekly Times*. In 1894 he won first prize in the two-move novice tourney in *Boys;* first prize, *Bolton Football Field* novice tourney; first prize in the half-yearly tourney of the same paper twice in succession; second prize in the two-move tourney of the *Schoolmaster;* third prize, two-move tourney in the *Manchester Weekly Times;* first prize, Christmas three-move tourney in the last-mentioned paper; and in 1895 he won first prize in the two-move competition of the *Schoolmaster*. These are but a few from his long list of victories, but they are quite sufficient to prove that Mr. WATERHOUSE is possessed of no ordinary skill in the difficult art of problem construction.

Apart from chess, Mr. WATERHOUSE is a keen admirer of athletics, and has achieved considerable distinction both as a short-distance runner and a swimmer, and cups and medals on several occasions have found their way to this versatile votary of chess.

For Mr. WATERHOUSE'S *problems, see following page.*

PROBLEMS BY A. WATERHOUSE.

No. 374.

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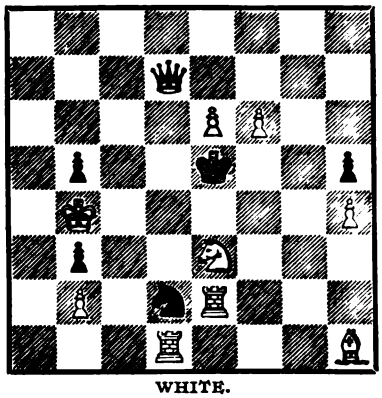

WHITE.

White mates in two moves.

No. 375.

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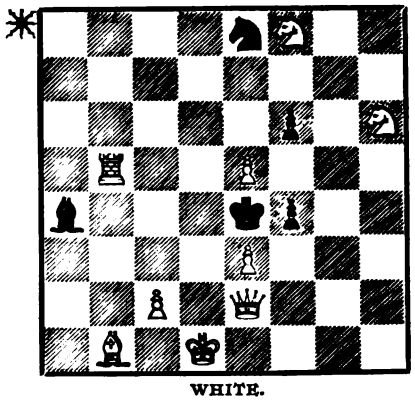

WHITE.

White mates in two moves.

No. 376.

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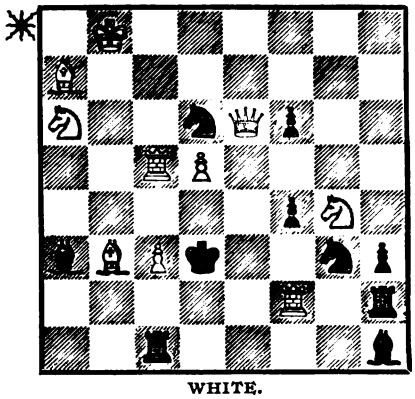

WHITE.

White mates in two moves.

No. 377.

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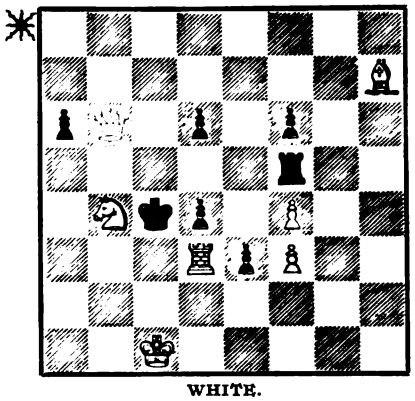

WHITE.

White mates in two moves.

No. 378.

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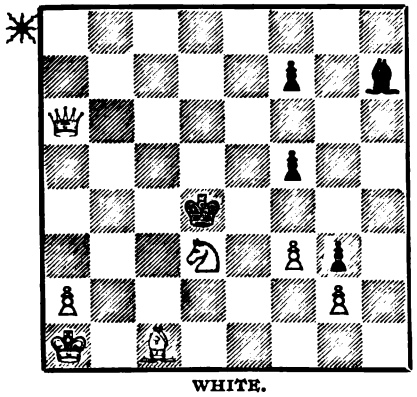

WHITE.

White mates in three moves.

No. 379.

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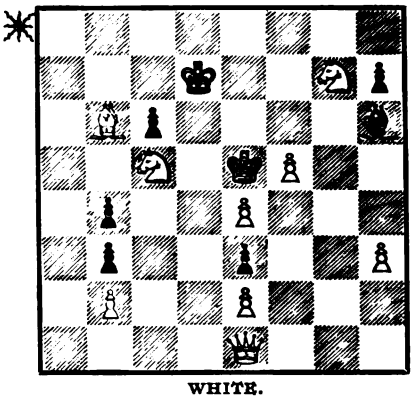

WHITE.

White mates in three moves.

JOSHUA NIELD, OF SHAW.

MR. NIELD was born on May 3rd, 1866. He first learnt to play when 17 years of age, being at that time a member of Shaw Church Institute. He began solving "on a small scale," and later on composing. His second published problem won a prize, which speaks well for his early efforts, but it would seem that the promise shown at the beginning of his career was never destined to be fulfilled, for, owing either to ill-luck or incompetent judges, he has but very rarely succeeded in tourneys.

He has adopted a style slightly heavier than modern problems tend to, and maybe this fact has something to do with his apparent lack of success.

Mr. NIELD is very fertile, and turns out many problems which are published in some of the leading columns. Let us hope that his *guignon obstiné* will leave him, and that he may yet be the victor in many fights. He is a most unselfish composer, and is always glad to oblige his editorial friends, deeming the honour thus gained superior to the care and anxiety often consequent upon tourney honours.

PROBLEMS BY J. NIELD.

No. 380.
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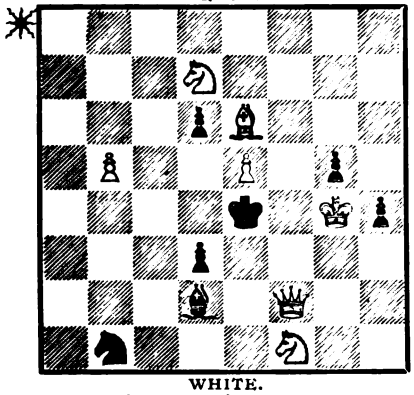

WHITE.
White mates in two moves.

No. 381.
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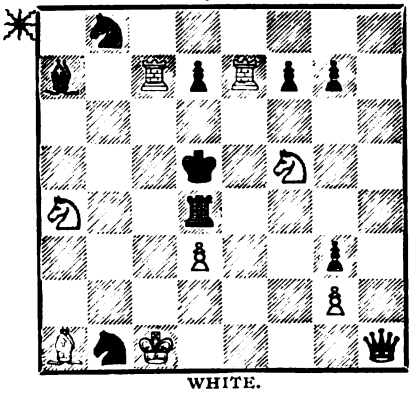

WHITE.
White mates in two moves.

No. 382.
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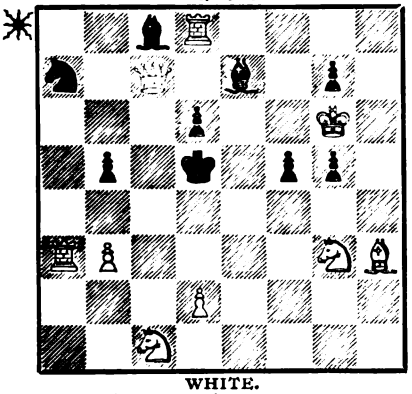

WHITE.
White mates in three moves.

No. 383.
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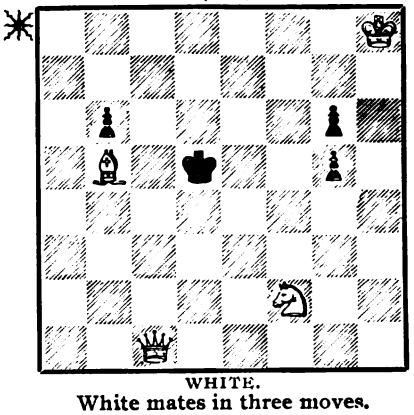

WHITE.
White mates in three moves.

FREDERICK WILLIAM LORD

WAS born in London in 1856. He learned the moves when 15, and promptly succumbed to the chess fever, which possessed him with autocratic sway. Luckily the disease was reduced to more moderate courses by his becoming secretary of a large and energetic chess club. Nothing is better calculated to take the fine frenzy off one's enthusiasm for "the cause" than to sit up till two or three in the morning despatching circulars with ingenuous hope to trap the shy subscription. In those days the chief function of a chess club treasurer was to hold the perennial deficiency. Therefore, an affluent man was always chosen for the post. At least it diminished temptation.

Mr. LORD'S first problem was published in 1871. In it the mate is given by converting a Pawn into a Knight. Mr. LORD states that he lays no claim to the introduction of this *coup* into problem construction, although it has been frequently employed since his problem appeared, *verb. sap.*

In 1873 he became a member of the City of London Club, and made the acquaintance of the leading lights of the chess world. There were giants in those days—Blackburne, Bird, Boden, DeVere, Potter, and Wisker, without counting the foreign masters. It is somewhat of a paradox that, while at the present day there is scarcely any promise of successors to these great names in English chess, the general level of strength amongst amateurs has improved at least a couple of classes within these 20 years.

Mr. LORD quickly became a fourth-class player, receiving the odds of a Knight from the first-rates. There he remained until absence of leisure compelled him to relinquish problem composing, and his innate talent as a player having full scope, he thereupon soon attained the third and second classes respectively. Now, in common with all the prominent London and Provincial players, he is a *first-class amateur*, which class, in his opinion, is an anomalous species of hybrid, neither fish, flesh, nor good red-herring.

As a member of the British, the City, and the Metropolitan Chess Clubs, Mr. LORD has played in most of their important contests, and with substantial success. He has recently resumed composing, and we annex specimens of his earlier and later work.

No. 384.
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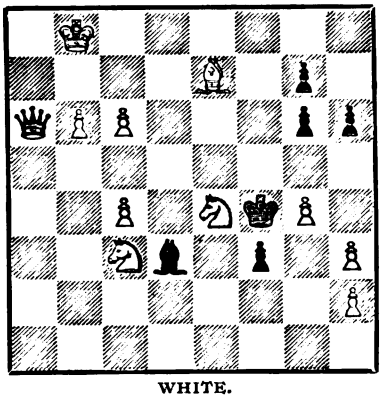

WHITE.
White mates in four moves.

Mr. LORD has never entered for any problem competition, except on one occasion when the four-mover annexed secured first prize.

Notwithstanding Mr. LORD'S strictures concerning the status of the *amateur*, he is himself really first-class, it being extremely doubtful whether any living player could cede him the odds of Pawn and move in a match with the slightest prospect of a successful issue. As a player and a problemist he unquestionably ranks amongst the foremost exponents of both these branches of chess in this country.

In fine, Mr. F. W. LORD is a man of uncommon ability, a pleasant companion, possessing great conversational powers, and just the sort of good fellow that everybody likes to know.

For Mr. F. W. LORD'S *problems, see following pages.*

PROBLEMS BY F. W. LORD.

No. 385.

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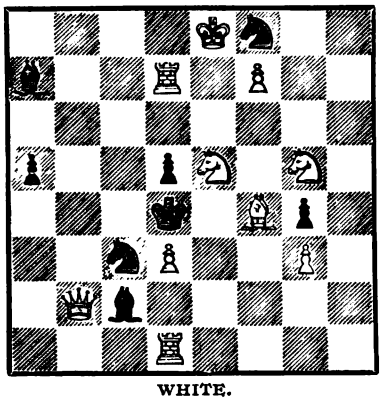

WHITE.

White mates in two moves.

No. 386.

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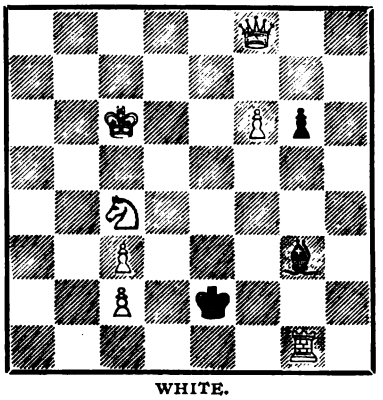

WHITE.

White mates in three moves.

No. 387.

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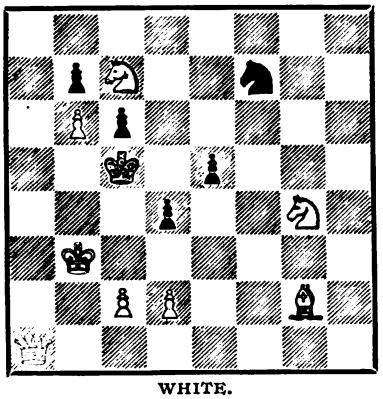

WHITE.

White mates in three moves.

No. 388.

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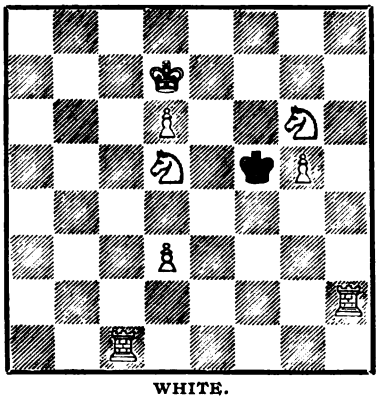

WHITE.

White mates in three moves.

No. 389.

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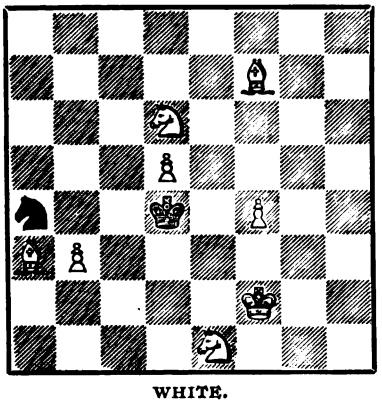

WHITE.

White mates in three moves.

No. 390.

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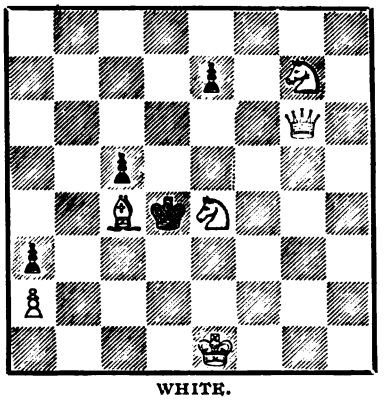

WHITE.

White mates in three moves.

PROBLEMS BY F. W. LORD—*continued.*

No. 391.

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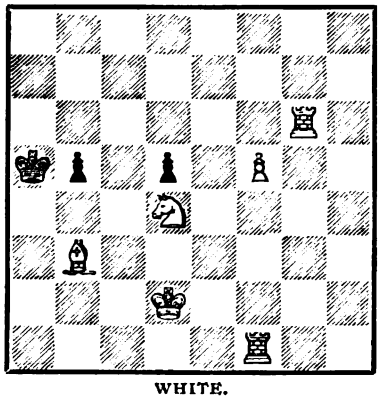

WHITE.

White mates in three moves.

No. 392.

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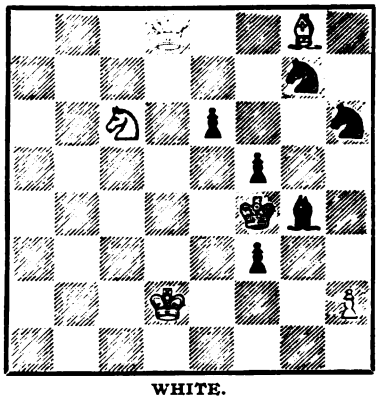

WHITE.

White mates in three moves.

No. 393.

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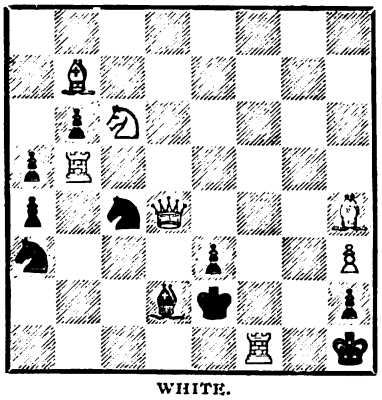

WHITE.

White mates in three moves.

No. 394.

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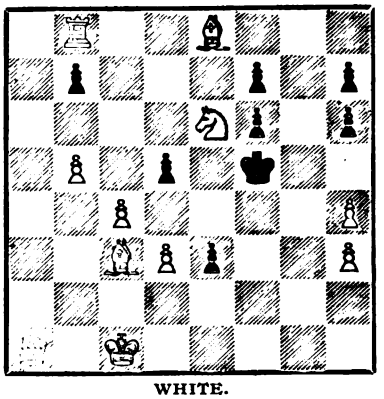

WHITE.

White mates in three moves.

No. 395.

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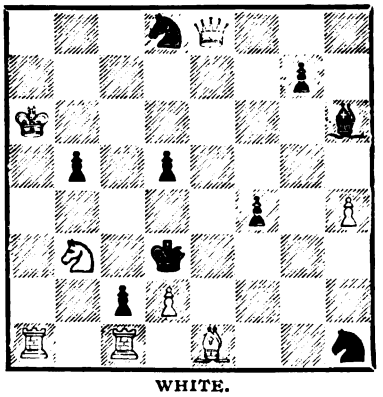

WHITE.

White mates in three moves.

J. PAUL TAYLOR.

EDITOR, chess player, problemist, and *littérateur* Mr. J. PAUL TAYLOR is a good man all round. Chess has been one of his happiest hunting grounds through life. Born in 1843, near Christchurch, Hants, he had scarcely cut his teeth ere he had imbibed a thorough love of the game; to quote his own words, he says, "I have played with enthusiasm ever since I was a baby." His experience of real hard chess dates from 1870. At about that date he, in conjunction with Mr. Joseph Molyneux, founded the North London Chess Club, which now enjoys the proud position of being one of the leading clubs in the metropolis. At that time Dr. J. W. Hunt and Mr. Lamb were the strongest players, and Mr. J. Hope Hunter and his brothers were nearly as strong, while Mr. Biaggini was the life and soul of the Club. Mr. J. PAUL TAYLOR was also for many years a member of the City of London Chess Club, and won some prizes both there and in the North London Chess Club.

In 1878 he compiled a small book called "Chess Chips," which had a favourable reception from the press, and was soon sold out. He then published (through Mr. G. C. Heywood, himself a fine composer) a collection of his own problems, under the title of "Elementary Chess Problems," which had an equally successful sale. Another of his literary efforts was a fairy tale, called "Dot's Diary." It was favourably reviewed in many papers, such as the *Saturday Review*, &c. It is now scarce.

Mr. J. PAUL TAYLOR has been a well-known figure in the world of chess, and has met Staunton, Zukertort, Loewenthal, Potter, Boden, Miles, Andrews, Duffy, Howard Taylor, Jas. Pierce, and many others among the illustrious departed. His acquaintance is also extensive among the older generation of living players and problemists such as Steinitz, Hoffer, Bird, Gunsberg, Abbott, Laws, Studd, Frank Healey, Meyer, and the Winter-Woods.

Several chess columns have been edited by him. One of the first was *The Boys' Newspaper*, issued by Cassell's, then bought by Ingram, of the *Illustrated London News*, who changed its name shortly afterwards to *Youth*. The chess column survived all changes until the paper was ultimately discontinued, *Youth* not being destined to grow into old age. Another interesting column under his charge was the one in *Cassell's Saturday Magazine* which had an enormous circulation, to judge by the shoals of letters addressed to the chess editor; so many were they that three large baskets had to be used to transport them in and out of his sanctum.

No. 396.
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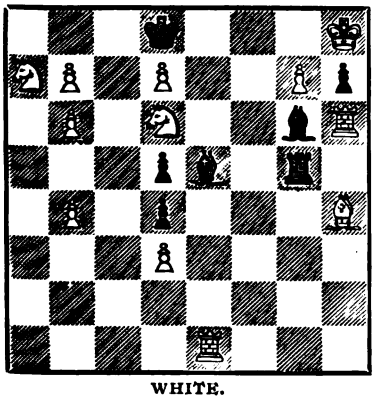

WHITE.
White mates in three moves.

Mr. J. PAUL TAYLOR has also contributed many articles in prose, and a few in verse, to various papers, on chess and other subjects, and has acted in the capacity of judge in several problem tourneys, besides those in his own columns. He himself has won many prizes in problem competitions, and he was, for a succession of years, Hon. Secretary to the British Chess Problem Association.

Although he composed problems of all kinds, his special *forte* was the artistic two-mover, and so greatly was his work admired that his problems were printed and reprinted in this country, the U.S.A., the Continent, and all the world over.

Annexed is one of his compositions in the three-moves, specially contributed to a French paper. It received great praise in every direction, and became well-known under the title of the *Trois Chevaliers* problem.

For some years Mr. J. PAUL TAYLOR was auditor of the National Fish Cultural Association, and he accompanied the Fisheries Commissioners, who came from China, Canada, and other far-off countries, on their trip to the Norfolk Broads. In 1884 he helped to found the Fly Fisher's Club, and was its first Hon. Secretary.

Mr. J. PAUL TAYLOR does not now devote much of his leisure time to chess, but is still an active worker in the literary field on various subjects, such as fishing, fish-culture, art, etc. It is not, however, at all improbable that he may some day return to his old love, and delight his many friends with some more specimens of his elegant style in the art of problem composition.

PROBLEMS BY J. PAUL TAYLOR.

No. 397.
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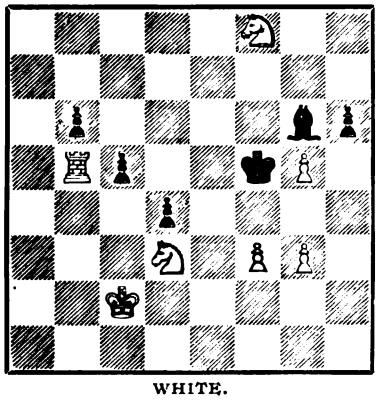

WHITE.
White mates in two moves.

No. 398.
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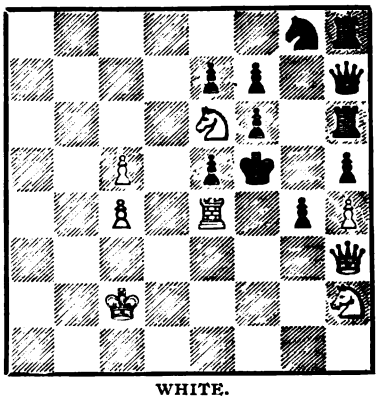

WHITE.
White mates in two moves.

No. 399.
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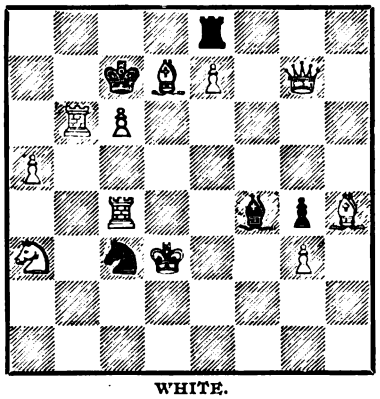

WHITE.
White mates in two moves.

No. 400.
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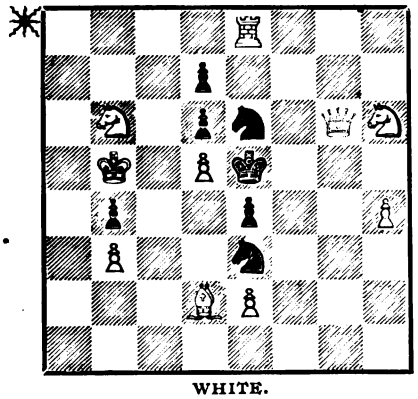

WHITE.
White mates in two moves.

No. 401.
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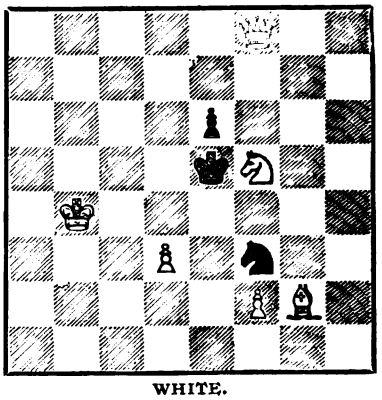

WHITE.
White mates in two moves.

PROBLEMS BY J. PAUL TAYLOR—*continued.*

No. 402.
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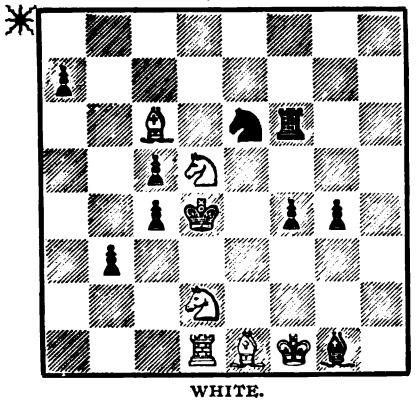

WHITE.
White mates in two moves.

"THE FORLORN HOPE."
No. 403.
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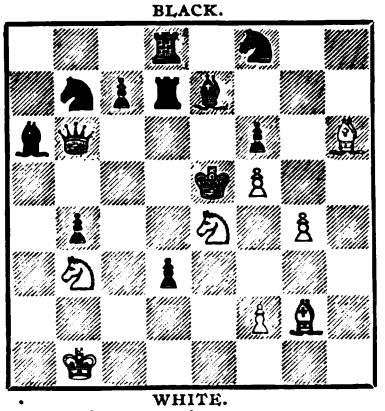

WHITE.
White mates in two moves.

No. 404.
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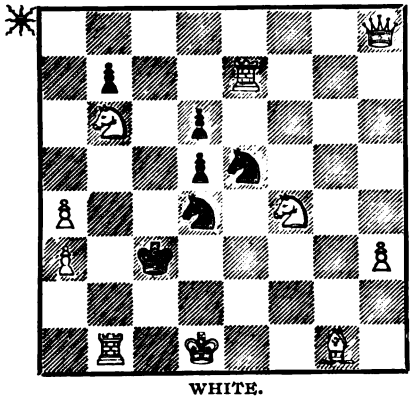

WHITE.
White mates in two moves.

"PLACE AUX DAMES."
No. 405.
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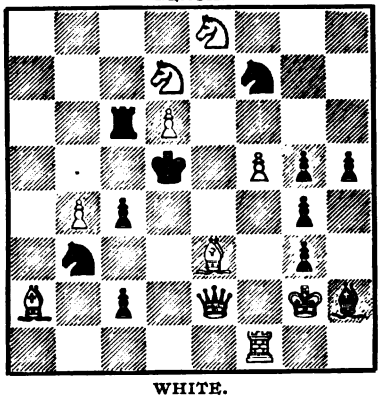

WHITE.
White mates in two moves.

No. 406.
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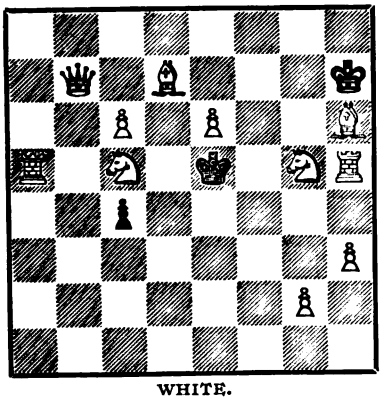

WHITE.
White mates in two moves.

No. 407.
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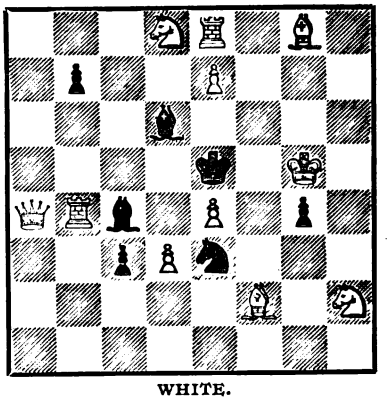

WHITE.
White mates in two moves.

G. K. ANSELL.

"YES, LET ME LIKE A SOLDIER FALL!"

NOT content with the quiet uneventful life of a Sussex village, Mr. ANSELL accepted the Queen's shilling, and is now stationed with his regiment, the 6th Inniskilling Dragoons, at Piers Hill Barracks, Edinburgh. Naturally his contributions to the various chess-columns are not now so numerous as of yore, the stirring soldier life being almost incompatible with problem composition.

No doubt his early chess training will prove useful to him in his new sphere of action, and if the opportunity occurs he may prove himself quite as capable a commander of real forces as he has proved himself to be in the mimic battles of the chess-board. We are quite sure his many chess friends will be glad to hear of their old comrade Castling on the Queen's side and being Knighted for his pains.

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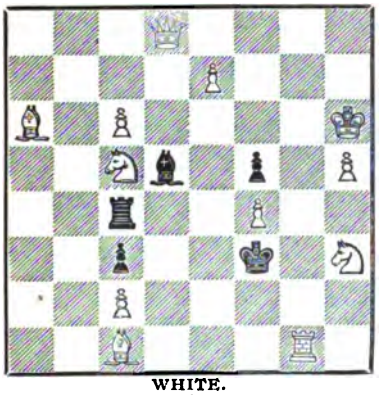

WHITE.
White mates in two moves.
Key—Kt-K6.

The problem diagrammed here has a very curious history. Shortly after he composed it, Mr. ANSELL sent it to one of the leading chess journals, and it duly appeared. Its many pretty points were much admired, but imagine the author's astonishment to find the identical position winning (under a *nom de plume*) the first prize in a Continental tourney some few months later.

Mr. ANSELL has no reason to think it was a case of plagiarism, but the coincidence is certainly very remarkable.

Since joining the Army Mr. ANSELL has given more time to polo and other sports, and last year played in the regimental polo team at Hurlingham for the Inter-Regimental Cup.

As his sire was a soldier, too, we may conclude the martial instinct was inherited, early training, no doubt, contributing its *quota* in making our *Preux Chevalier*.

PROBLEMS BY G. K. ANSELL.

No. 408.
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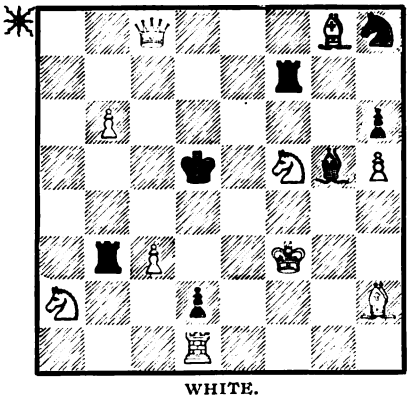

WHITE.
White mates in two moves.

No. 409.
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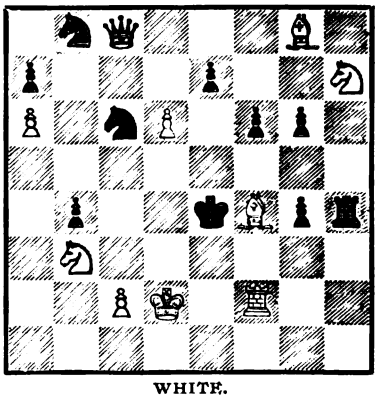

WHITE.
White mates in two moves.

PROBLEMS BY G. K. ANSELL—*continued.*

No. 410.
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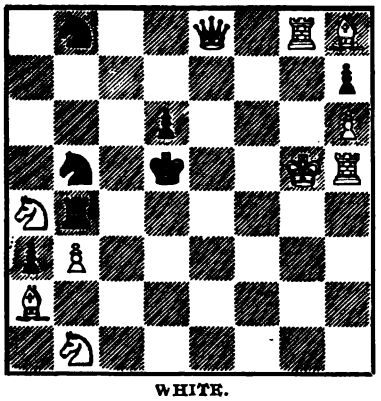

WHITE.
White mates in two moves.

No. 411.
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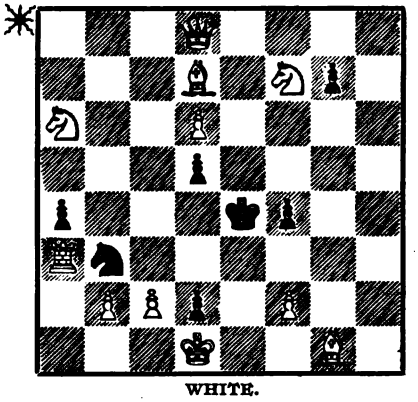

WHITE.
White mates in two moves.

No. 412.
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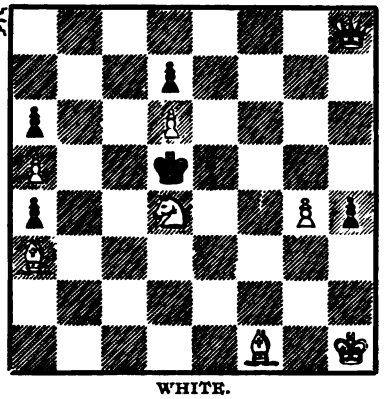

WHITE.
White mates in three moves.

No. 413.
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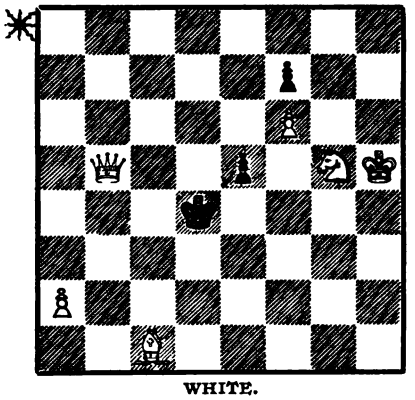

WHITE.
White mates in three moves.

No. 414.
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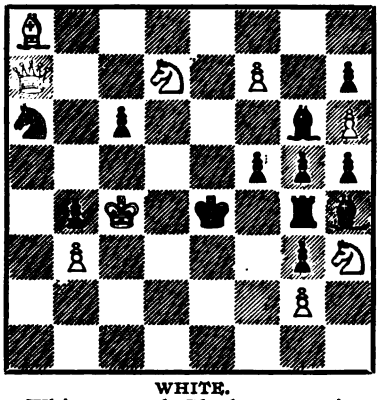

WHITE.
White compels Black to mate in three moves.

No. 415.
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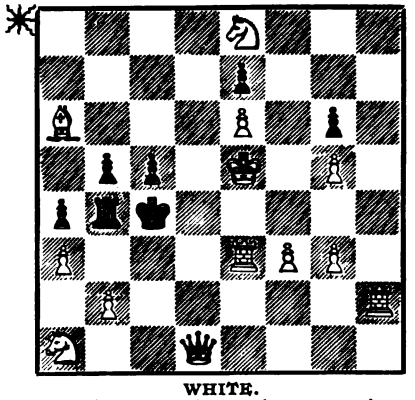

WHITE.
White compels Black to mate in four moves.

MAX J. MEYER.

THIS popular composer was born in 1865, and one of his most youthful anxieties was a desire to learn chess. So precocious was he in this direction, that at seven years of age he asked his father to teach him the game, and was exceedingly disappointed when he was met by a judicious refusal. His enthusiasm, however, was not to be lightly quenched, and so keen was his pursuit of Caissa, that he succeeded, upon payment of sevenpence (a fabulous sum in the eyes of a schoolboy), in obtaining from a friend the coveted knowledge of the laws and moves.

Even now, Mr. MEYER tells us, though he was eager to enter into the contract, he can remember the pang with which he parted with the little pile of coppers. Henceforth, he was in the proud position of being able to attempt to administer "scholars' and fools'" mates upon his less experienced fellows, though this course was not compatible with a scientific training. Having adopted the sea as a profession, he commenced a more serious study of the game, as he quickly found it to be one of the most pleasing methods of beguiling the tedium of a long sea voyage.

In 1882 Mr. MEYER met with a most serious accident, which entirely disabled him, and then it was he first tried his hand at problem composition. There was no one at hand to give him any instruction, and in consequence his first production—a three-mover, commencing with a check—was *not* published by Mr. T. B. Rowland, to whom it was sent by its author. Fortunately for the chess world, this gentleman kindly gave the young composer a few hints upon the elementary principles of problem construction, and in a very short time his first two-mover (No. 417) was published in the *Dublin Evening Mail*. During the next seven years Mr. MEYER, from time to time, produced his most ingenious problems, though only at long intervals. This was due to the fact that at that time he had as his next-door neighbour the late Mr. W. Wyllys Mackeson, Q.C., so well known in London chess circles as a member of the British Chess Association and the St. George's Club. Being unable himself to join any club, owing to the accident above alluded to, he eagerly seized the opportunity of playing with so strong an opponent, and problems were neglected. About this time he took part, as an hon. member of the Clontarf Club, in the two great correspondence matches between the North and South of Ireland, and, indeed, it seemed as if the "prose" had entirely replaced the "poetry" of chess.

A little later, however, Mr. Mackeson died, and Mr. MEYER resumed the construction of problems, but only in a very casual manner. Thus it happens that he has not competed in many tourneys, and when he has done so his choicest productions have, he tells us, invariably been "cooked." Upon this point, Mr. MEYER says that he really does try to conscientiously examine his problems before sending them to the unfortunate chess editor, and has more than once, in fact, fallen asleep during the process, nevertheless, the results have, in his opinion, continued to remain unsatisfactory. Having regard to this, he suggests that a chess secretary is indispensable to him, but we strongly suspect he is still laughing at the unlucky chess editor.

In March, 1895, he left London to reside in Jersey, in which beautiful island, though somewhat isolated, he has contrived to gather around him a few players there resident.

Inspired, perhaps, by his romantic surroundings, he has again commenced to compose in earnest, and we would advise his brethren in England to look to their laurels in future tourneys.

With regard to style, Mr. MEYER combines in a marked degree difficulty with beauty. "Difficult and pleasing" appears to be a favourite criticism. We would specially call attention to his two-mover

given below, from the *St. James's Budget.* What could be more carefully hidden than its key? What could be more ingenious or pleasing than its mates after K × P and K-Q5? This giving of flight squares to the Black King, Mr. MEYER tells us, is his favourite form of composition, and it is scarcely necessary to point out that, in its finest forms, it is, perhaps, the most difficult of any device :—

From *St. James's Budget*, August, 1894.
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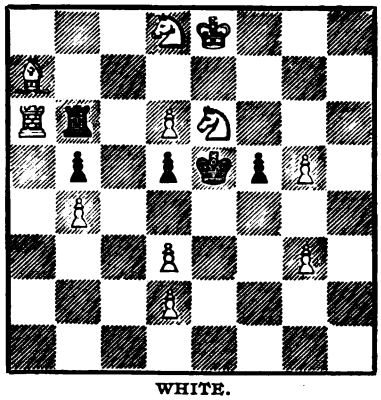

WHITE.
White mates in two moves.

It is, however, in his three-movers that Mr. MEYER, in our opinion, is at his best. As to his skill as an over-the-board opponent, personally we have never had the pleasure of waving the family flag in triumph over his fallen being, whilst . . . (we pause, the reader will not see what we can do when we are aroused) . . . but the few of his games we have seen give us the impression that our triumph would not be unusually easy. Here is a sparkling little game played against his friend Mr. Mackeson :—

MUZIO GAMBIT. (Published in *Hackney Mercury.*)

White.	Black.	White.	Black.
MAX J. MEYER.	W. W. MACKESON, Q.C.	MAX J. MEYER.	W. W. MACKESON, Q.C.
1 P-K4.	1 P-K4.	14 B-Q2.	14 Q-QB4.
2 P-KB4.	2 P × P.	15 B-B3 +.	15 B-K4.
3 Kt-KB3.	3 P-KKt4.	16 R × P.	16 B × B.
4 B-B4.	4 P-Q4.	17 Kt × B.	17 Q-K4.
5 B × P.	5 P-QB3.	18 QR-KB sq.	18 B- K sq.
6 B × KBP +.	6 K × B.	19 R × P.	19 B × Q (*a*).
7 Kt-K5 +.	7 K-Kt2.	20 Kt-K6, dble + & mate.	
8 Q-R5.	8 Q-B3.	NOTE.—(*a*) If 19 Kt × R, the following would have been probable :—	
9 P-Q4.	9 B-Q2.	20 Q × Kt.	20 B-Kt3 (best).
10 Castles.	10 B-Q3.	21 Kt-K6 +.	21 K-R3.
11 Kt-KB3.	11 P-Kt5.	22 Q-R4 +.	22 Q-R4.
12 Kt-Kt5.	12 Q × P +.	23 Q-B4 + and mates next move.	
13 K-R sq.	13 Kt-KR3.		

A sample of Mr. MEYER'S play from *The Times*, weekly edition :—

White.	Black.	White.	Black.
MAX J. MEYER.	—	MAX J. MEYER.	—
1 P-K4.	1 P-K4.	6 Kt-QB3.	6 B-Kt5.
2 P-KB4.	2 Kt-QB3.	7 P-KR3 (*b*).	7 B-R4.
3 Kt-KB3.	3 P-Q3.	8 Kt × P.	8 B × Q.
4 B-B4.	4 P-KB3 (*a*).	9 B-B7 mate.	
5 Castles.	5 KKt-K2.		

NOTES by MR. S. TINSLEY.—(*a*) Of course inferior, or such combinations as White here makes would be impossible. (*b*) It is necessary first to drive the Bishop. If Kt × P at once the reply is Kt × Kt.

PROBLEMS BY MAX J. MEYER.

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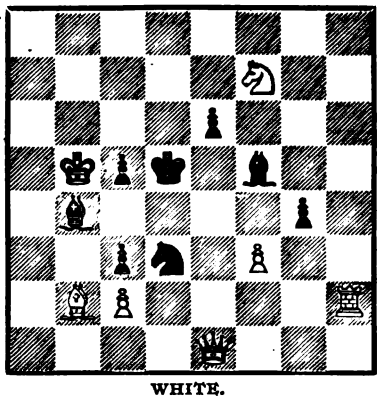

WHITE.
White mates in two moves.

No. 418.
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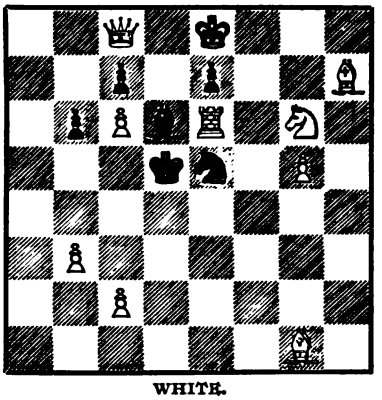

WHITE.
White mates in two moves.

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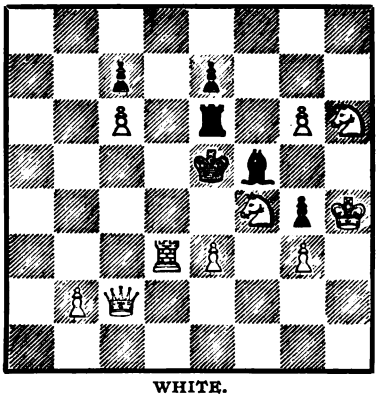

WHITE.
White mates in two moves.

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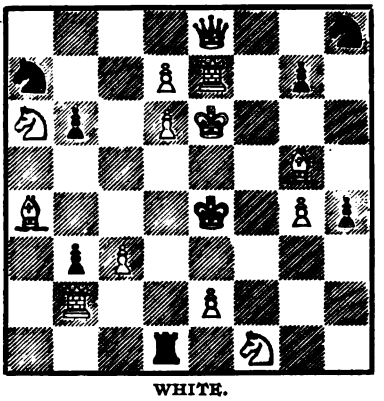

WHITE.
White mates in two moves.

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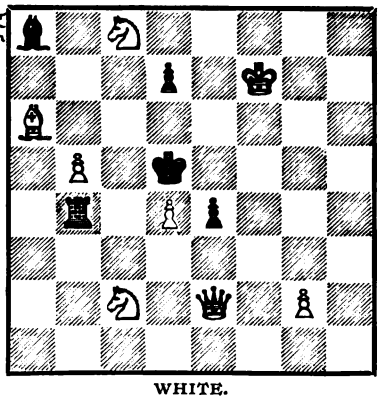

WHITE.
White mates in two moves.

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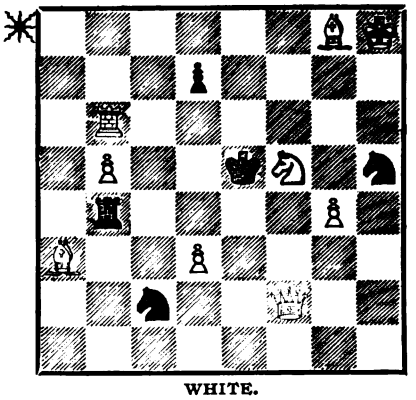

WHITE.
White mates in two moves.

PROBLEMS BY MAX J. MEYER—*continued.*

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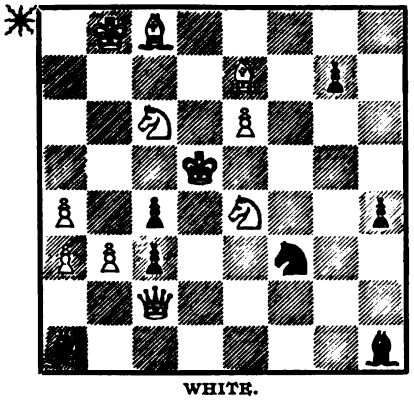

WHITE.

White mates in three moves.

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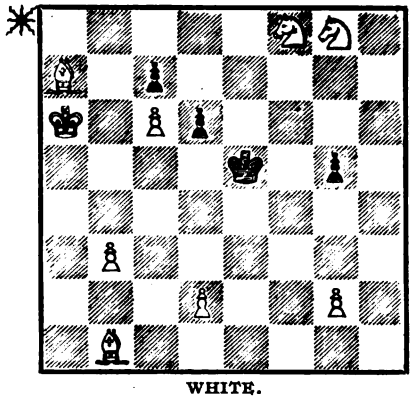

WHITE.

White mates in three moves.

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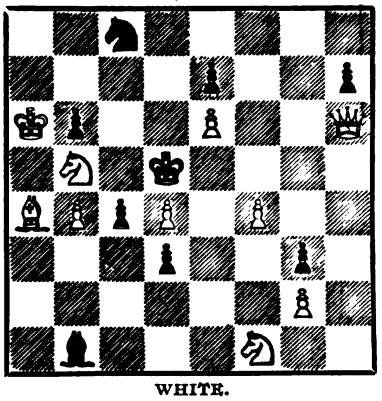

WHITE.

White mates in three moves.

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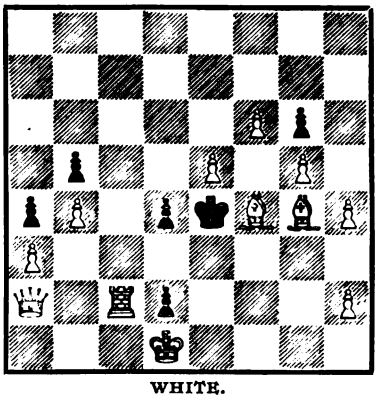

WHITE.

White mates in three moves.

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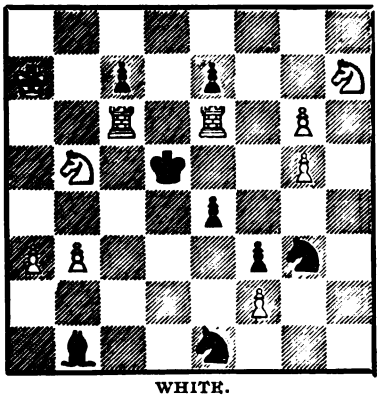

WHITE.

White mates in three moves.

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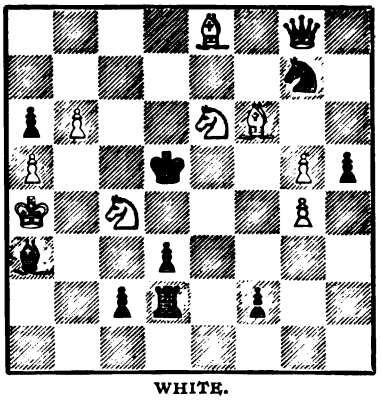

WHITE.

White mates in three moves.

RICHARD WRIGHT JOHNSON,

THE well-known Liverpool expert, was born at Oubas House, Ulverston, in the Furness district of Lancashire, on the 24th April, 1844, and received his first chess lessons when a boy from his father and mother, James and Mary Hilton Johnson, the former of whom is now in his 92nd year.

A set of tall red and white ivory chessmen with heavy tops and unstable bases, which seemed specially designed to fall down and break, as now and then they did, are amongst his earliest recollections of chess. These men originally belonged to his grandfather, Richard Blackburne (happy name for a chess player!) of Liverpool, afterwards Comptroller of the Custom House at Lancaster, and at Mr. Blackburne's death his widow, with her two daughters, removed to Ulverston, taking with them the chessmen by which Mr. JOHNSON was led to a knowledge of the game.

The only chess literature at hand was "Lewis' Chess for Beginners" and the *Illustrated London News*, and as Mr. JOHNSON was always fond of puzzles of any description, he took particular interest in the problems. Being the eldest son, he gave up the board and men to a younger brother, whilst he himself tried to solve the positions from the diagrams, and so formed a habit, which he has ever since preserved, and which has proved of great utility and convenience.

In 1858, Mr. JOHNSON was sent to the Jesuit College of Mount St. Mary's, in Derbyshire, to finish his education, and as a matter of course took with him a chess board and a set of men, but was surprised to find that out of all the boys, numbering almost 100, there was not one who could play. However, he soon found pupils, and in a short time the game became so popular, and his board and men so much in demand, that the scholars had to write home for fresh supplies, so that, no doubt, by this time Mr. JOHNSON is responsible for a numerous progeny.

In 1861, he was articled to an architect and surveyor in Preston, and two years afterwards transferred to Messrs. Paley & Austin, architects, of Lancaster. In 1867 he married Helen Elizabeth Townley, of Lancaster, youngest daughter of the late Robert Townley, of The Willows, Kirkham, and from the year 1861 until the commencement of the *Gentleman's Journal* in 1869 he did very little in the way of chess, except an occasional game over the board with one or two friends, for in Lancaster the votaries of Caissa were in those days "few and far between."

Since 1869 Mr. JOHNSON has taken a great interest in everything pertaining to the Royal game, and though he does not profess to have achieved anything very startling, still his efforts to promote its welfare have been of a rather multitudinous and varied character, consequently his list of problems is not a very extensive one. Many of them were composed to illustrate some particular idea or suggestion, and his chief delight was to effect the mate by strategy alone, without the assistance of force in the shape of checks. Up to the present time he has never composed a problem on the system known as the "block," such positions, to his mind, being too mechanical, and absolutely devoid of strategy. Mr. JOHNSON has contributed problems and articles to, and competed in, many newspapers and periodicals, as the following list will show:—

In the *Gentleman's Journal*, edited by Herr H. F. L. Meyer, his first two problems appeared in July, 1870, and in this periodical he gained in all over a dozen prizes.

In the *Amateur Chess Magazine*, edited by Mr. J. T. C. Chatto, Mr. JOHNSON entered competitions for problems and solutions, winning several prizes. He played in two correspondence tourneys, and also at the time when Mr. Chatto was preparing for his examination, assisted him by editing the chess

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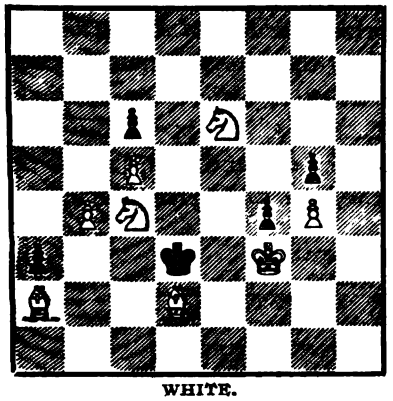

WHITE.
White mates in three moves.

department. The position in the margin, which appeared in the first number, was copied on a large diagram in the ninth number of "Siasa."

In the *Edinburgh Magazine* and *The Recreationist*, conducted by Mr. J. White, of Leeds, he entered solution and correspondence tourneys, and took the first prize for a letter "R" problem, for which there were twenty entries, Mr. F. C. Collins being placed second. To this magazine he also contributed, amongst others, a figure "2" problem, and a humorous sketch, entitled "Who won the game?"

For the *City of London Chess Magazine*, consequent upon a complaint that too many Pawns were used in problems, Mr. JOHNSON composed one problem in which they were conspicuous by their absence, and another to illustrate a waiting move, and an avoidance of checks. (Nos. 432 and 433.)

To the *Westminster Papers* he was a constant contributor until its demise, and Mr. H. J. C. Andrews, Mr. William Nash, and Mr. JOHNSON were the three champion solvers and prize-winners. Some remarks by solvers, criticising the usual cramped position of the Black King, led him to construct a position in which the Black King should

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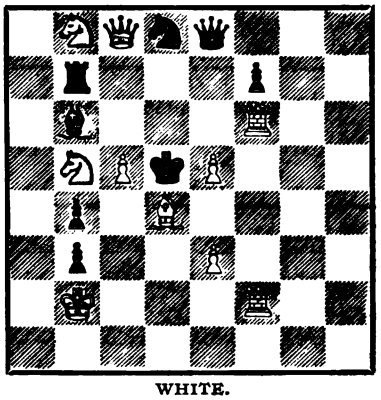

WHITE.
White mates in three moves.

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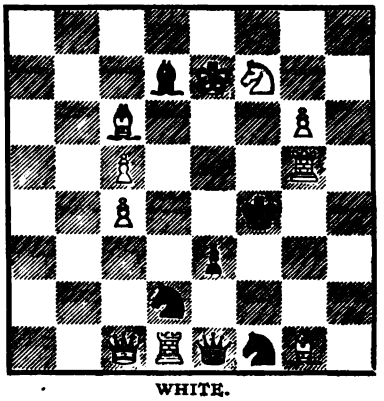

WHITE.
White mates in two moves.

have plenty of breathing space. From the same periodical are taken a three-mover and two four-movers, in which no check is given until the final mate; in fact, in the second one the attack seems all on Black's side. (Nos. 434 to 437.)

To the *Sportsman* he contributed several problems during the editorship of Mr. Wisker, who was specially fond of problems of the style here represented (No. 438), a special feature of this paper being a payment of 5s. for each problem accepted. Mr. JOHNSON was also one of the examiners of problems for Mr. Wisker, as well as for Herr Lowenthal, of the *Illustrated London News*.

In the *Huddersfield Chess Magazine* and its successor, the *B.C.M.*, he won a number of prizes in solution and problem tourneys, and at the same time was playing in a correspondence tourney, conducted by Mr. William Nash, of St. Neots.

In 1879 Mr. JOHNSON came to Liverpool, and in 1886 joined the Imperial Chess Club, of which he was secretary for some years, and to which he presented a silver cup for competition among the members. In 1893 Mr. JOHNSON became a member of the Liverpool Chess Club.

Since coming to Liverpool he has contributed to, and won prizes for, problems and solutions in the

Sheffield Independent, the *Liverpool Courier*, from which problems Nos. 439 and 440 are taken; the *North Shields Daily News*, *The Bohemian*, *Cassell's Saturday Magazine*, in which he secured the first prize for an end-game (No. 441), Mr. E. N. Frankenstein taking the second prize; the *Bristol Mercury*, the *Manchester Weekly Times*, and the *Liverpool Mercury*. On the commencement of the chess-column in the last-named, he rendered all the assistance possible to the editor by writing a series of articles on the art of solving, and has composed a special problem in the form of the initials "L.M.," which appeared in the first chess-column. He has also written humorous sketches for the Christmas numbers, and won a number of prizes in solution competitions. In the tourney concluded March, 1896, in the *Liverpool Mercury* he had a

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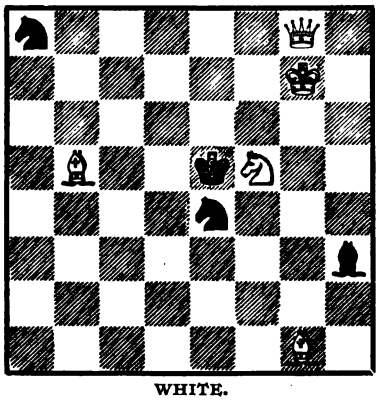

WHITE.
White mates in four moves.

No. 433.
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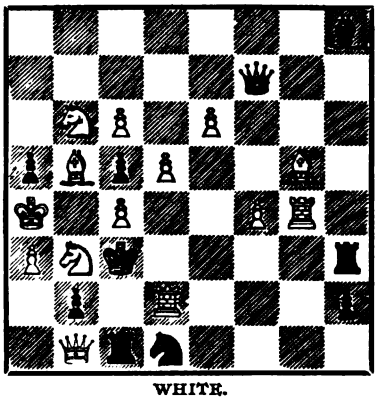

WHITE.
White mates in four moves.

No. 434.
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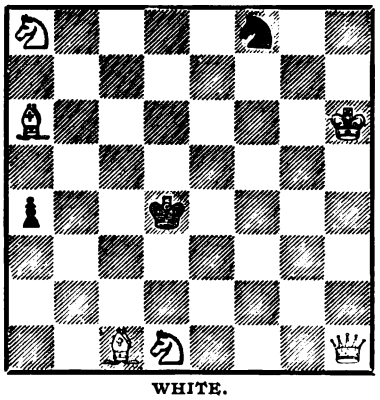

WHITE.
White mates in three moves.

No. 435.
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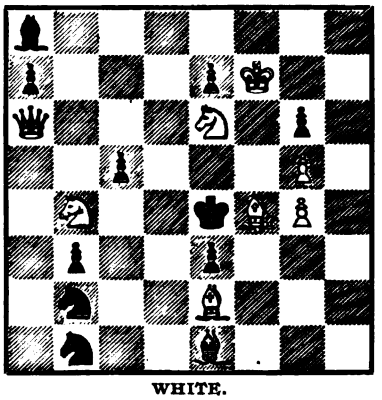

WHITE.
White mates in three moves.

clean score in the two-move section, and second place in the three-move section, Mr. G. J. Slater coming in first. From the problems that have appeared in the *Mercury*, Mr. JOHNSON selects Nos. 442 to 446, No. 443 being a prize-winner.

Year by year Mr. JOHNSON has competed in the competition for the trophy presented by the proprietors of the *Liverpool Mercury*, and this year entered the final round of four, who survived out of thirty-five entrants.

Besides acting as secretary for the "*Mercury* trophy" tourney, he designed and executed a pictorial

score-sheet, remarkable for its humorous illustrations of the light side of chess, and constructed a chess-board in coloured wood, with a set of black and white men, to be hung upon the wall for the display of problems, etc. Mr. JOHNSON also competes in the yearly handicaps of the Liverpool Chess Club, as well as in the "B Shield" tourney, which he won in 1895, and is now playing a number of correspondence games in Mr. Rowland's newly-commenced tourney. In the one concluded October, 1896, which was entered by twenty competitors, he tied for third prize; Mr. J. H. Blake and Mr. W. H. S. Monck taking first and second prizes respectively.

No. 436.
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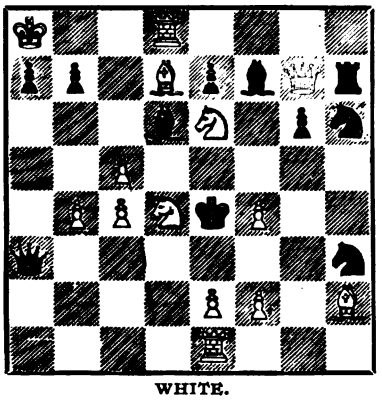

WHITE.
White mates in four moves.

No. 437.
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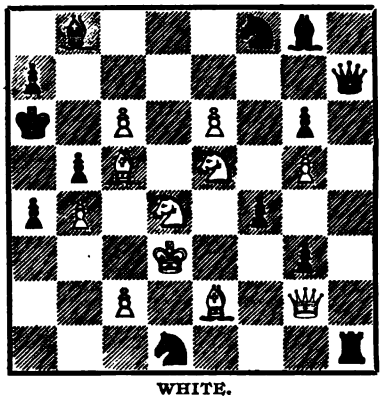
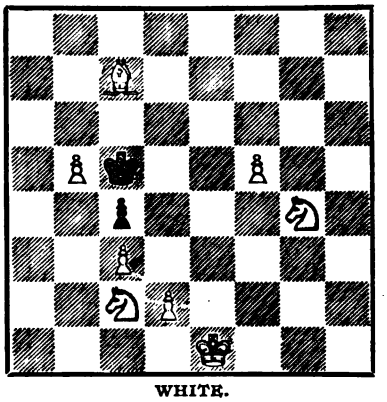


WHITE.
White mates in four moves.

No. 438
BLACK.



WHITE.
White mates in four moves.

No. 439.
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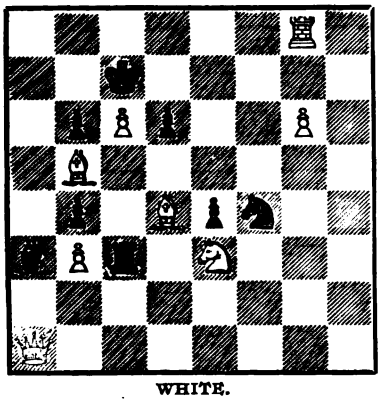

WHITE.
White mates in two moves.

No. 440.
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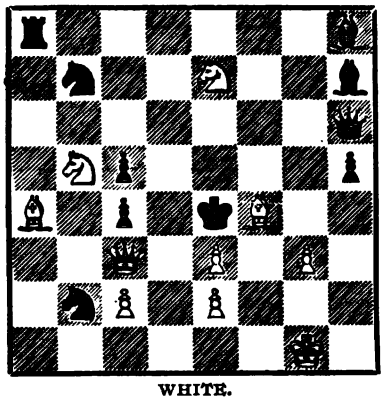

WHITE.
White mates in three moves.

Mr. JOHNSON has collected together a fair library of chess works, old and new, numbering over 100 volumes, and is continually adding, so that he has ample fund for study and amusement, and hopes to take a part in the Royal game for many years to come. Chess, however, does not absorb all his leisure hours; music, languages, illuminating, and the kindred arts affording him much pleasure and enjoyment.

PROBLEMS BY RICHARD WRIGHT JOHNSON—*continued.*

No. 441.

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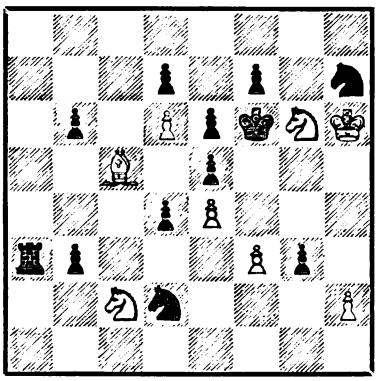

WHITE.

White to play and draw.

No. 442.

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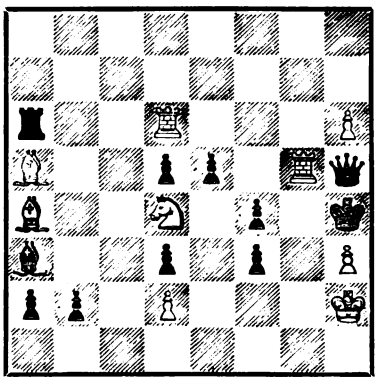

WHITE.

White mates in two moves.

No. 443.

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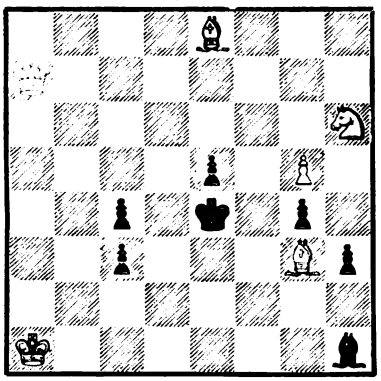

WHITE.

White mates in three moves.

No. 444.

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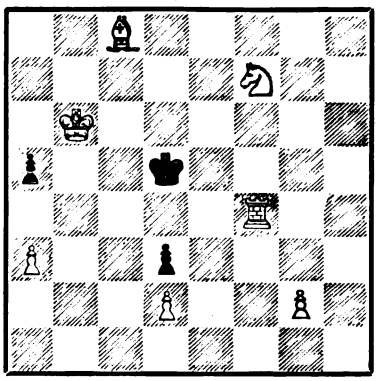

WHITE.

White mates in three moves.

No. 445.

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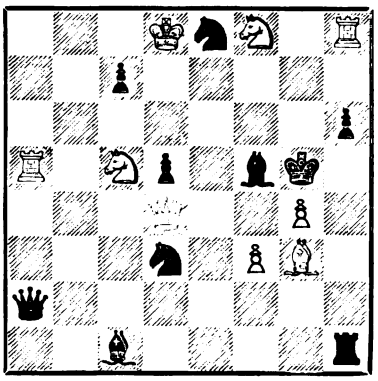

WHITE.

White mates in two moves.

No. 446.

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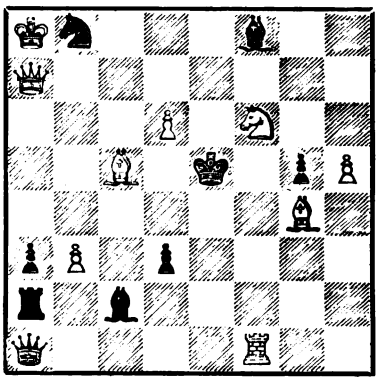

WHITE.

White mates in two moves.

ERNEST HALLIWELL.

BORN at Bolton, Lancashire, in 1864, his chessical education commenced when he was thirteen years old, though his knowledge of the game for the next few years was of a very elementary character.

At the age of 22 Mr. HALLIWELL joined the Bolton Club, and forthwith began to study the game in earnest, and with the aid of plenty of good practice he quickly became strong enough to represent the club in its matches against local teams. The essentials of match-play, however—steadiness, patience, and plodding perseverance—did not appeal to the lively, imaginative style of our future problemist, and his attention having been drawn to the "poetry" of chess, over-the-board play lost a great deal of its charm to him. Shortly afterwards we find him a regular solver in the *Manchester Evening News*, and not content with this, a little later he composed his first problem, a three-mover, which was published in that paper, and drew forth the praise both of the editor and his readers. This problem, which, as an initial effort, must be regarded as a very remarkable production, will be found on following page, and is worthy of a close examination. An amusing incident, and one which makes this first composition the more meritorious, is told by Mr. HALLIWELL. Before sending it to the *Evening News* for publication he showed it to Mr. Taverner, who at once suggested placing a Black Pawn on KB2 to prevent a dual continuation. Says Mr. HALLIWELL, "I did not know enough of the principles of composition to attempt to avoid this, but on the contrary I had specially allowed it in order that White should be able to play K-Kt7 dis. +, which seemed a desirable variation." With regard to his successes, out of sixteen tourneys in which he has competed, he has won three outright, and has taken several of the lesser prizes. He has never yet competed in a solution tourney, though he is a fairly regular solver in one or two of the leading columns.

As to his style and methods of composition, he is essentially an admirer and follower of the English school. Accuracy is his delight. Like Mrs. Baird, his work is characterised by great care in construction, and is generally sound. As an instance of his perseverance in this respect, his problem which won the second prize in a three-move competition in the *Hackney Mercury*, engaged his attention for six months, simply to try and prevent its dual mates, notwithstanding that they do not occur in its main variation. This accuracy, he considers, should, if possible, be obtained by ingenuity of construction, but if this be impossible he is not opposed to the use of Pawns as foils, though, personally, he never resorts to this latter method until other efforts prove it absolutely necessary.

He finds that the key-move is his greatest source of difficulty, beauty of construction and idea his strongest point, and the successful blending of these he believes to be the ideal of the problem art. One is utterly inadequate without the other—the solver is bound to be more or less disappointed. Still he does not forget that, if it be necessary to sacrifice either, beauty must go, for if the key be weak, the composition ceases to be a problem, and becomes merely a work of artistic beauty. Add to these simplicity of construction and accuracy, and we have the model which has inspired him throughout his nine years of problem construction. During this period he has composed about sixty problems, consisting for the most part of two, three, and four-move direct mates, though latterly he has occasionally produced a sui-mate. We give some admirable specimens by this favourite composer.

List of successes: 3rd prize, two-mover, *Manchester Weekly Times*, December, 1891; 1st prize, two-mover, *Bristol Mercury*, August, 1892; 1st prize, two mover, *Cricket and Football Field*, 1893; 2nd prize, three-mover, *Hackney Mercury*, 1894; 3rd prize, two-mover, *Schoolmaster*, 1894; 1st hon. mention, *ex aeq.*, two-mover, *Hackney Mercury*, 1894; hon. mention, three-mover, *Manchester Weekly Times*, 1894; 1st hon. mention, three-mover, *Cricket and Football Field*, 1895; prize for best three-mover in the *Cricket and Football Field* tourney, May 9th, 1896.

PROBLEMS BY ERNEST HALLIWELL.

No. 447.

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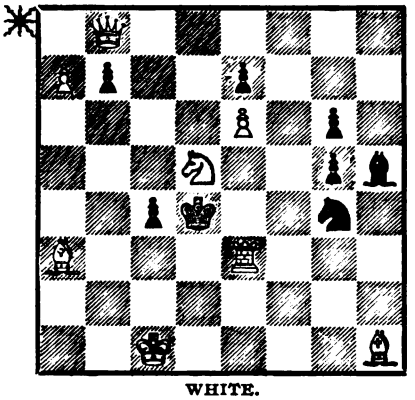

WHITE.

White mates in two moves.

No. 448.

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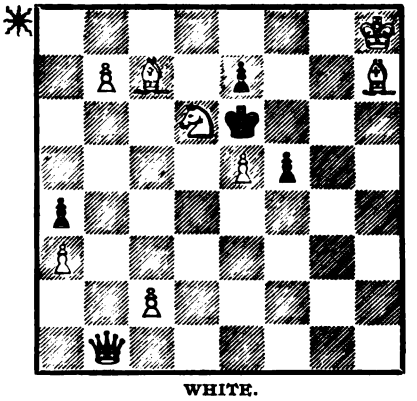

WHITE.

White mates in three moves.

No. 449.

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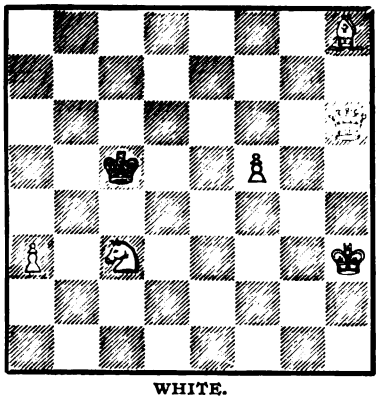

WHITE.

White mates in three moves.

No. 450.

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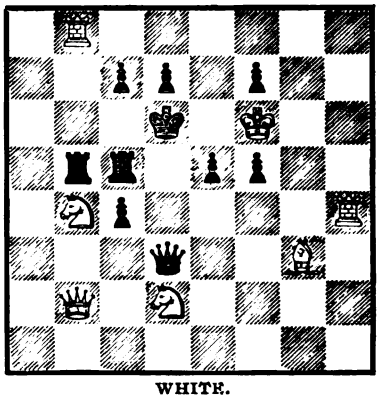

WHITE.

White mates in three moves.

PROBLEMS BY ERNEST HALLIWELL—*continued.*

No. 451.

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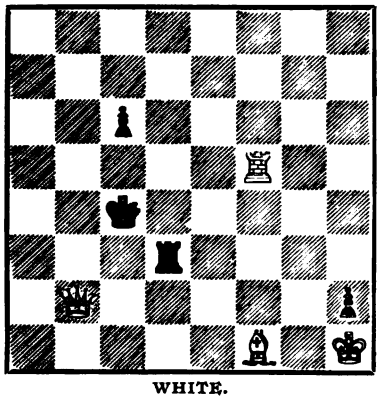

WHITE.

White mates in four moves.

No. 452.

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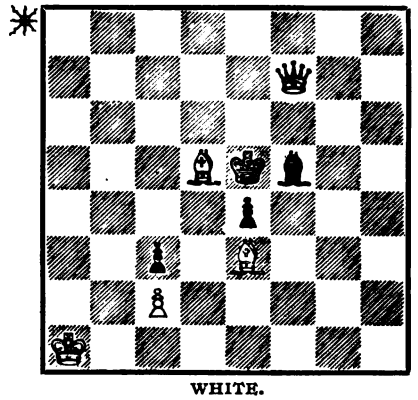
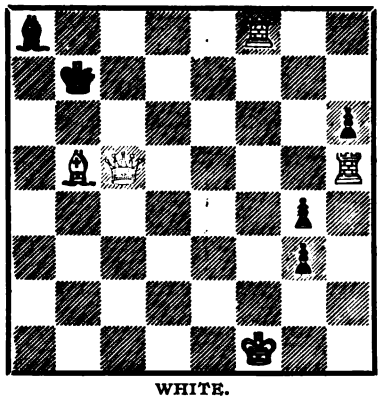


WHITE.

White mates in three moves.

No. 453.

BLACK.

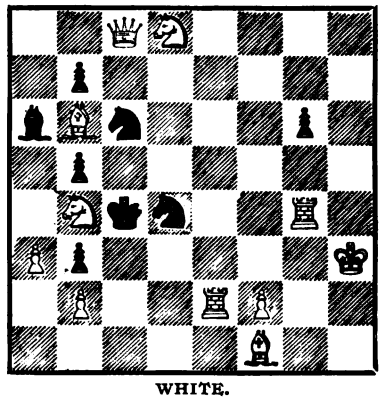


WHITE.

White compels Black to mate in five moves.

No. 454.

BLACK.



WHITE.

White compels Black to mate in seven moves.

FRANCIS HUBERT GUEST.

THE study of problems first gave Mr. GUEST a real grasp of the game, and, happily for his later over-the-board play, he early succeeded in cultivating his powers of combination from this source, without its usual evil accompaniment of an abnormal thirst for the beautiful or fantastic, at the expense of the more valuable ingredients which, when happily blended, form the strong player. In this respect he differs from many of his brother problemists, for his style over the board is free from that straining after effect, which is too often their speciality. He learnt the moves from his father at the age of thirteen, from which time forward they appear to have practised much together. At this time, however, his progress not being sufficiently rapid, he commenced to solve problems, and quickly became familiar with many of the mating ideas of our greatest problemists.

Soon he turned his attention to composition, and in 1891 his first problem was published in the *Dudley Herald*. In the following year he met with his first success in a public tournament, winning third prize in the three-move section of the *English Mechanic*. Since that time he has won many prizes, the most important of which will be found in the following list:—Two-move tourneys—Third prize, *Liverpool Mercury*, 1892; first prize, *Hackney Mercury*, compel mate, 1893; second prize, *Bristol Mercury*, 1894; third prize, *Birmingham Mercury*, 1895; first prizes in *Birmingham News* and *To-Day's Woman*, 1896. Three-move tourneys—First and second prizes, *Dudley Herald*, 1893; first prize (*ex aequo*), *Liverpool Mercury*, 1894; third prize, *Bristol Mercury*, 1894; second prize, *Liverpool Mercury*, 1895; second prize, *Liverpool Mercury*, 1896. Besides the above he has been honourably mentioned in three competitions, and in solution tourneys has carried off some thirty prizes, including twelve firsts.

With regard to his style of composition, a few words may be of interest. In the first place he sets up a simple pure-made position. One by one he adds the variations, taking care to preserve, if possible, the purity of its mating positions. Then he seeks the key, which must be difficult, and last, but not least, he records the position and puts it aside for a time. At the expiration of a week or so he examines his work most critically, and begins the process of polishing. Indeed, if he thinks it to be of benefit, or even a slight improvement, no trouble is spared in completely re-organising the position, and as a result his productions are marked by great care and are always highly finished. Indeed, construction is his strongest point, for so persevering is he to obtain and use the whole resources of a position, that one or two of his compositions have been rendered less artistic on this account. However, as a rule the solvers of his problems have little to grumble at, and are generally rewarded by the discovery of something both striking and good.

We have always found him a most charming acquaintance, his general good nature and enthusiasm for chess in any form (not even excepting a pretty mate of the feminine gender), combine to make him a delightful companion. "Good father, good son!" is a trite old English saying. Young GUEST well illustrates the idea, and his clever old dad may well be proud of him. May our guests of the evening long be the welcome guests of an admiring host of solvers.

For Mr. F. H. GUEST'S *problems, see following pages.*

PROBLEMS BY F. H. GUEST.

No. 455.
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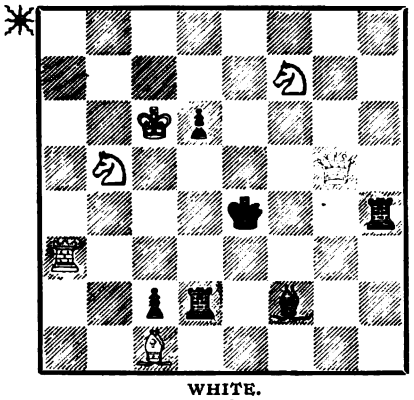

WHITE.
White mates in two moves.

No. 456.
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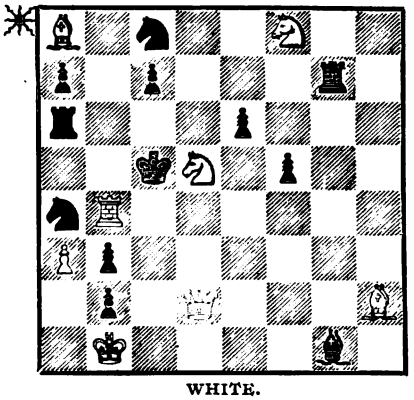

WHITE.
White mates in two moves.

No. 457.
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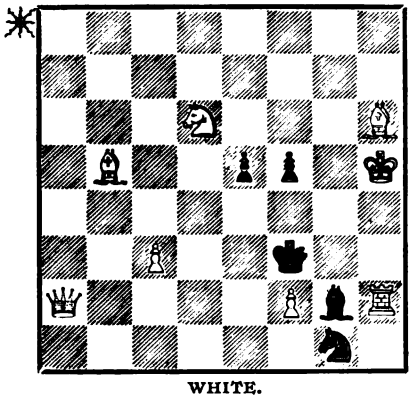

WHITE.
White mates in two moves.

No. 458.
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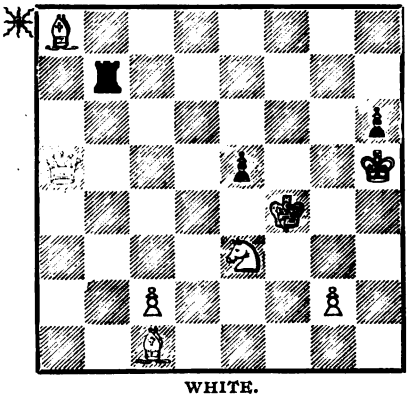

WHITE.
White mates in two moves.

No. 459.
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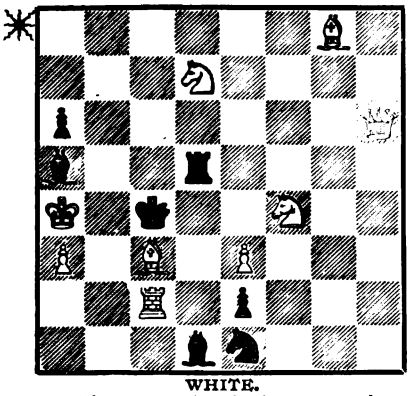

WHITE.
White compels Black to mate in two moves.

No. 460.
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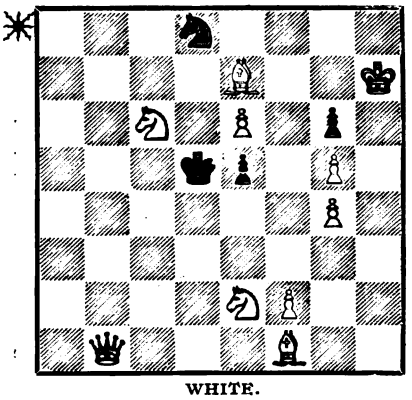

WHITE.
White mates in three moves.

PROBLEMS BY F. H. GUEST—*continued.*

No. 461.
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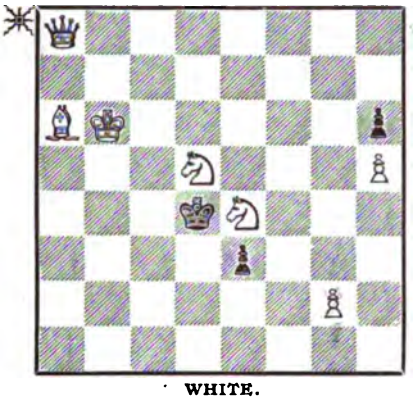

WHITE.
White mates in three moves.

No. 462.
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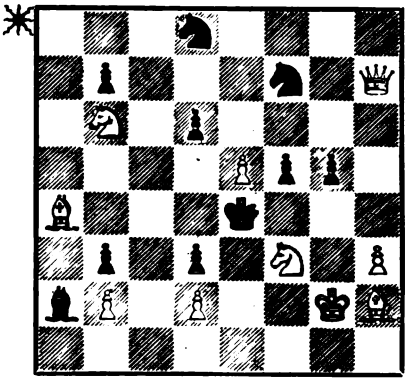

WHITE.
White mates in three moves.

No. 463.
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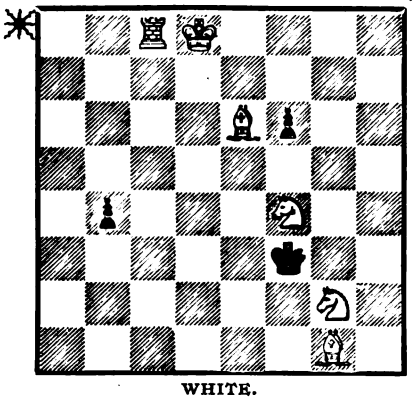

WHITE.
White mates in three moves.

No. 464.
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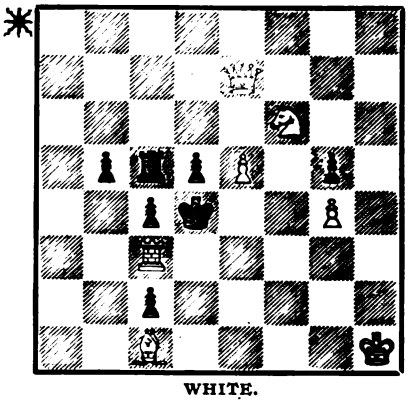

WHITE.
White mates in three moves.

No. 465.
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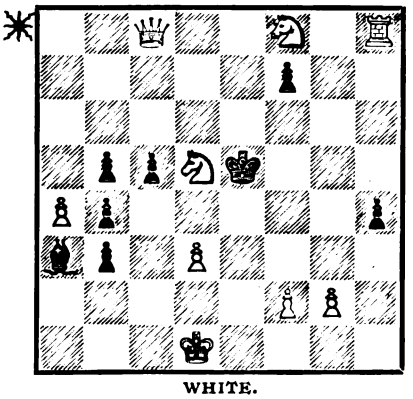

WHITE.
White mates in three moves.

No. 466.
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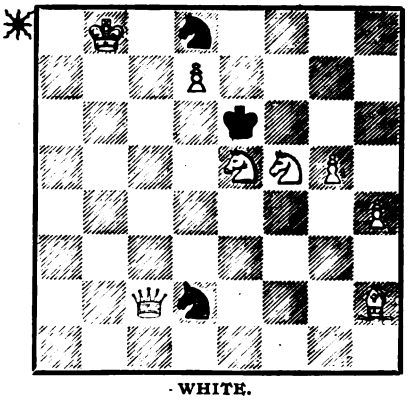

WHITE.
White mates in three moves.

THOMAS GUEST.

THE subject of this sketch was born on September 2nd, 1843, at Pensnett, a village in Staffordshire, near the boundary of Worcestershire, now included in the extended Parliamentary borough of Dudley. This village gives its name to Pensnett Chase, a large tract of country owned by the Earl of Dudley. The neighbourhood is endowed with untold mineral wealth, and its aspect, gruesome enough by day, is rendered weirdly picturesque by night, the seething furnaces, worked by men stripped to the waist, appealing at once to our admiration and sympathy. The "black country," as it is called, presents many curious aspects. The mining operations render the surface of the earth dreadfully uneven, and some of the houses present a very groggy aspect. Mr. GUEST has witnessed on many occasions whole streets of such houses which have been drawn by the working of the mines until they have been quite two feet out of the perpendicular, the poor people still residing in them at the risk of their lives. He has seen cases where people still clung to the whole homestead with the tenacity of despair, when the house next to it had fallen a heap of ruins. Possibly the reader will wonder what this has to do with chess? Just this, because it was one of the reasons why he migrated to the neighbouring town of Wednesbury, where he found employment, at the age of seventeen years, at the works of Messrs. Lloyd, Foster & Co., a large firm of engineers, who about this time erected the great Blackfriars Bridge across the Thames, on which also he was employed for many months.

During the period of his residence in Wednesbury, Mr. GUEST had the pleasure of assisting at the formation of a working men's club in Russell Street, for artisans resident in the town. It was at this club he first learned to play chess, at the age of nineteen, and his first lesson took place one summer day, when, having met with an accident to his left hand, into the palm of which a piece of steel had been driven, rendering him useless for work, he therefore strolled into the reading-room of the club, meeting a young member, Coley by name, who had himself but very recently obtained a fair insight of the game. Being the only members present, they entered into a conversation on general topics, and this turned upon chess. Asked if he could play the game, Mr. GUEST was obliged to confess ignorance, whereupon his friend kindly offered to teach him, as much as he himself knew of it. He explained the moves of each piece separately, and their respective positions, as well as their various powers. Mr. GUEST was quickly interested, and very soon conversant with the mode of playing, so they commenced a game, both being pure novices. Notwithstanding this fact, it was played out in fairly proper manner without a hitch, and in seventeen moves Mr. GUEST mated his opponent and tutor, thus winning his first game of chess. He was naturally proud of this initial success, which led eventually to the formation of a chess club in connection with the working men's club, to which he acted as honorary secretary for some time, and inaugurated a tourney some few months later. This was quite a success, sixteen members taking part in it. Having had no experience, they arranged it on rather primitive lines. All the players' names were put into a hat and drawn in pairs for the first round; the winners of this round to be drawn again in pairs to play for the first prize, a full-size set of chessmen and board. The eight losers to play in a similar manner for the second prize, a smaller set of chessmen and board. Thus four pairs played in each set, the four winners in these rounds being again paired as before until the final pairs were reached, then it was decided that he who won the first two games should win the prize in each case. Mr. GUEST had the good fortune to be left in the final tie for the first prize with a player of several years' experience, but he, nevertheless, won the first game in this bout, and, but for a very unfortunate and regrettable incident, he certainly should

have won the second game and the first prize. The incident occurred in this way: It was a rule of the club (consisting of working men, who had to be at work every morning at six o'clock) that the closing hour should be ten o'clock, and a very proper rule. It so happened, however, that this second game had proceeded on very cautious lines, until Mr. GUEST had on a mate in four moves. He was just about to announce it, after a careful analysis, when the clock struck ten, and immediately, without any warning, the gas was turned off, and in the excitement someone upset the board, scattering the men, and although Mr. GUEST offered to replace them and prove the mate, he was not allowed to do so, the committee deciding that the game must be replayed. This decision so irritated him that he could not do himself justice, and lost the next two games and the prize. Such are the fortunes of war. Although he virtually won, he did not obtain the prize. Shortly after this episode he joined the Order of Benedicts, on April 10th, 1866. Taking up his residence over one and a half miles from the club, Mr. GUEST was rarely to be found there, as he found the company of a good wife more attractive, and the evenings were spent at home in the garden, or in a walk through the adjacent country lanes and fields, where they could breathe the fresh air, admiring the beauties of nature, in which they both delighted, and to contemplate the handiwork of the Almighty and the wonders of His creation. So passed by a year and a half of happiness, on which he can look back with much pleasure even now, and scarce a thought of the game of games crossed his mind, until a shadow came upon their lives, the bread-winner being attacked by sickness. Close application to his work, combined with unhealthy and vitiated atmosphere in the workshop, brought on an attack of gastric fever; this so weakened him that his doctor advised an out-of-door or open-air occupation, which Mr. GUEST obtained, and has followed with advantage ever since. This change, however, brought with it a change of residence, and needing all his energy and thought, concentrated in one direction, he had no time for the study of his favourite game, until by diligence he had built up a business in the next two years and a half, and was beginning to feel a little more at ease, when he was again prostrated with another attack of illness. Being confined to his room, Mr. GUEST sent for an *Illustrated London News*, so that he could read the pictures if nothing more. As he grew better he was attracted by a chess problem in three moves, by the celebrated F. Healey. He had never previously had a serious look at one, but, being thrown on his own resources for amusement, he determined to try to solve it, but having no board or men to set it up, he was driven to use the diagram only. However, after a hard tussle, he succeeded in solving it, and for a novice in weak health, we think our readers will freely acknowledge this was no mean effort, but "to the diligent cometh success," and this our young readers will also find true in their own efforts. Mr. GUEST was so pleased with his success, and so well repaid by the pleasure derived from the solving of this problem, that he resolved to emulate the composer and try his hand at composing. Having told his wife of his desire in this matter, she made no remark, but next day Mr. GUEST was surprised and delighted with a present from her of a pretty set of ivory chessmen and a folding box board of leather, both being very beautifully finished and forming a very handsome gift, which Mr. GUEST still prizes very highly. This was encouraging, and he soon succeeded in composing a four-mover, which he sent to the *Illustrated London News*, then edited by Mr. Staunton, who advised him to try a two-mover first, although admiring the four'er, which he stated was not quite up to publishing form. Nothing daunted, Mr. GUEST sent in a two-mover, which was published. He afterwards polished up the four'er and sent it to *The Figaro*, Herr Lowenthal then being the chess editor of that paper. This opened up a correspondence, which Mr. GUEST found very instructive and useful, for Herr Lowenthal was a scholarly and genial gentleman, his lamented death being a heavy loss to the cause of chess in this country. Occasionally Mr. GUEST contributed for several years to the two papers named, together with the *English Mechanic*, edited by J. W. Abbott, and later by the late James Pierce, M.A., whose early death all who knew him deplored. The correspondence Mr. GUEST had with him was of the pleasantest.

From 1878 to 1890 he was again too much engrossed with important business to find time for his favourite study.

In 1885 he had the misfortune to lose by death the dearest and best of wives a man could have been blessed with, and her loss has been to him and his children an irreparable one; she being as devoted a mother as she was a wife. It was well for Mr. GUEST that he was so fully occupied at the time that he could not dwell upon his loss, or he might not have survived to pay to her memory his well-deserved homage. In the words of a true-hearted and loving friend she was too big-hearted for this life, her charity being such as to embrace all, especially her poorer neighbours. *Requiescat in pace.* Several years passed away and Mr. GUEST began to feel a longing for his old friend chess. To think of it was to again take up this favourite study of problems, from which he has derived many happy hours and much consolation in his lone life, for although he has been blest with a large family of children, life has been lonely at times, for no one can fill the place of a true and loving wife. In 1890 he was again constrained to take up his beloved chess, and he was soon busy with composing and solving problems, his successes being varied, and never *very* brilliant, because of the short time at his disposal. The difference in the composition of present-day problems and those of a quarter of a century ago is very remarkable. Many of the problems of the past would not pass muster now, the art of composition having developed wonderfully. Mr. GUEST has not been very successful as far as prize winning is concerned, having his hands too full of more important matters to be able to give that concentrated attention to composing which is essential to success. His son, F. H. Guest, on the other hand, having more freedom, has been able to produce some very fine problems, and secure many good prizes in the various tourneys in which he has competed, and we doubt not he will continue to keep in the front rank. He is the only one of nine sons who has taken any abiding interest in chess.

If at any time young Mr. GUEST should decide to follow up his study of the game, we have no hesitation in saying that he would take a prominent position either as a player or composer, his powers of analysis being very accurate and incisive. As a solver, Mr. GUEST, sen., cannot claim to be a first-class one, yet there are few who have been able to surpass him. He says, "I can readily give place to the champion of solvers in the compiler of this work, yet I have occasionally got the better of him; then there is George Hume, also a prince of solvers, R. J. Wright, T. H. Billington, and T. Letchford, all good men and true, each of whom I have at one time or other just defeated, although I readily admit that youth will be served, and I must give them pride of place. I hold a first prize, after a tie with three others, in the *English Mechanic*, when the competition closed with a full solution of a splendid four-mover, by J. Berger, one of the most difficult problems I ever solved, because of the large number of duals and triples it contained. I also hold a first prize in the *Birmingham Weekly Mercury*, a tie with two others, and another first prize in the *Pictorial World*, and also a second prize in same paper, also about half a dozen thirds, and many close runs up to the prize-winners in the *Bristol Mercury*, *Liverpool Mercury*, *Hackney Mercury*, *British Chess Magazine*, *English Mechanic*, *Newcastle Chronicle*. I won the ordinary monthly prize in the latter on September 2nd, 1893, my jubilee, or fiftieth anniversary of my birth, and I am again entitled to the same prize for July, 1895, which would, probably, but for the unfortunate early death of the late editor, Mr. G. C. Heywood, a kindly gentleman, a fearless critic, and a true and hearty friend, have been declared on this present anniversay. Many small prizes have been awarded me for quickest and best solutions of specified problems in the past five years prior to this I had never attempted to compete for any prize.

"Now, just a few words about the system adopted by me in solving. I prefer solving from diagram, as it is a finer exercise of the analytical powers, and gives one greater pleasure than by setting up the problem on the board. I always note the position of the Black pieces, their power of moving and general action, then carefully note what is the requisite power required to mate in the requisite number of moves,

this generally is sufficient to indicate the key-move; this obtained, the variations follow as a matter of course, although some problems I have met with have baffled me in one or two variations for some time. One of these, I well remember, was by F. Thompson, in the *Illustrated London News*, in 1890, when only seven of the usually large number of solvers in that journal succeeded in solving it, a three-mover, and a very fine one. Another was a four-mover, by P. H. Klett, in the *Birmingham Weekly Mercury*, a splendid problem, without White Queen, regular a great stumbling block it proved to the long list of solvers. These are the positions that give the solver the exquisite pleasure which is his just reward after finding their solution. On the matter of composition, I fear you will have many more opinions on this vexed question of more value than mine, but there is one matter I may mention, relative to duals, I think these, as a general rule, should not be tolerated, but there are exceptions to every rule, and so there are problems, and beautiful ones, too, in which to eliminate them would be to destroy their most beautiful conceptions, and in such cases the author should discriminate in a decided manner."

PROBLEMS BY THOMAS GUEST.

No. 467.
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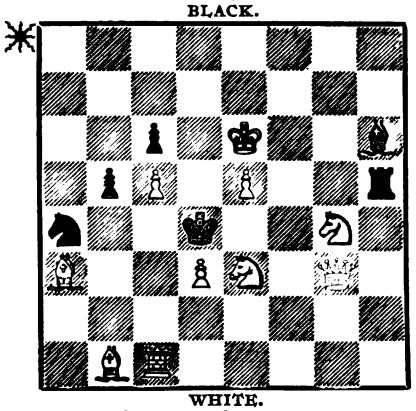
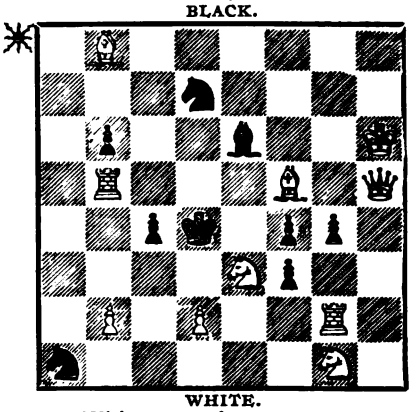


WHITE.
White mates in two moves.

No. 468.
BLACK.



WHITE.
White mates in two moves.

No. 469.
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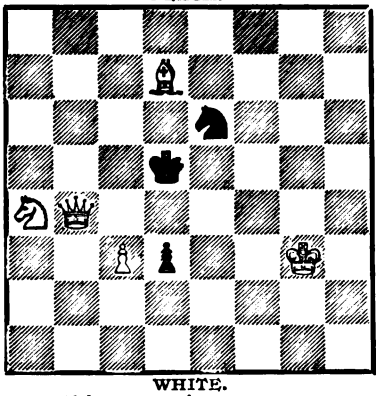

WHITE.
White mates in two moves.

No. 470.
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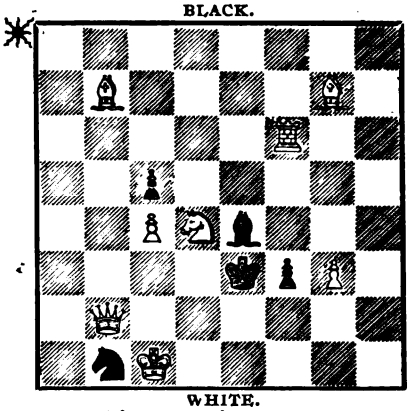

WHITE.
White mates in two moves.

PROBLEMS BY THOMAS GUEST—*continued.*

No. 471.

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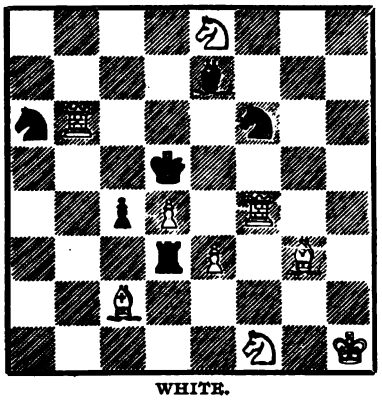

WHITE.

White mates in two moves.

No. 472.

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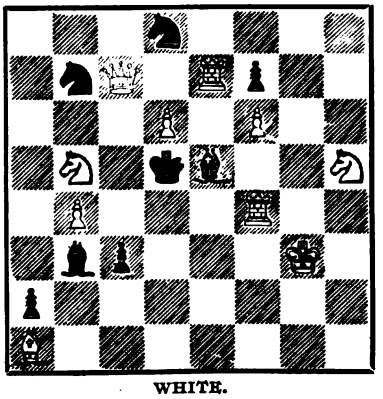

WHITE.

White mates in two moves.

No. 473.

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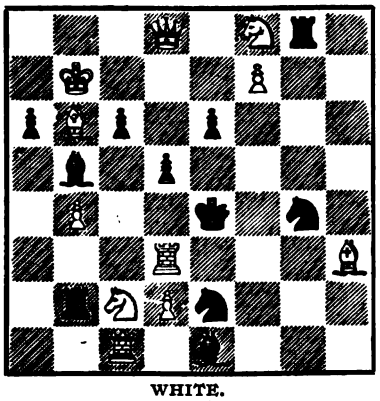

WHITE.

White mates in three moves.

No. 474.

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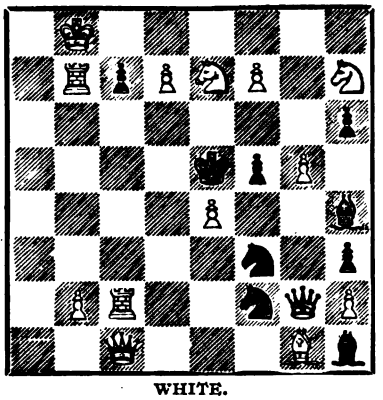

WHITE.

White mates in three moves.

No. 475.

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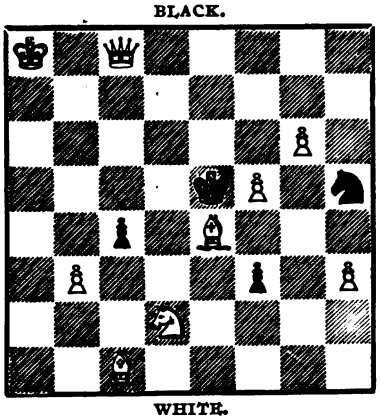

WHITE.

White mates in three moves.

No. 476.

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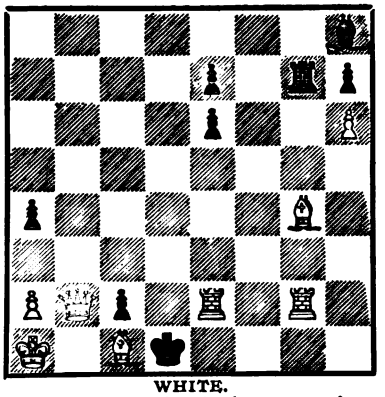

WHITE.

White compels Black to mate in three moves.

"C. W.," OF SUNBURY.

"OH! FOR THE SWORDS OF FORMER TIME."

ONE of the best-known English composers is "C. W.," of Sunbury, or, to be more explicit, Brigade-Surgeon Lieut.-Col. CHARLES WHITE, A.M.S. Many years of active service have not dulled his capacity for the quiet enjoyment of chess, and although he has composed upwards of 1,100 problems, he still takes a very keen interest in the art, and successfully competed, quite recently, in the "*B.C.M.*" monthly problem tourneys.

He began to compose at the age of twelve, his first position (in six moves) appearing in the *Gentleman's Magazine* early in the forties, and he remains to this day a humble admirer of the problems of bygone days. Bayer, Klett, Ehrenstein, F. Healey, Campbell, Turton, Wormald, Abbott, "S.B." of Bridport, Smith, Loyd, Cook, and other giants of the past, being superior, in his opinion, to the modern school.

An extract from his letter will, we think, be read with interest. It certainly touches upon a very awkward phase of the problem art, and as the remedy is in the hands of our chess editors themselves, we are confident his suggestion will receive their careful consideration. He says, "There are good composers nowadays, though there are, alas! very few. How far this is due to solvers, I cannot say, but this is an age of two-movers. A three'er is tolerated, a four-mover is scarcely glanced at, and at a five-mover the ordinary solver positively shudders. Is not the falling off of the English chess problem due to the large increase in the number of chess columns throughout the country? The supply equals the demand in quantity certainly, but look at the quality. Chess editors *must* have original problems, and accept positions which, formerly, would have been 'declined with thanks.' There are, however, two or three columns in which no change has taken place, and who keep to the standard of former years in the compositions they insert. *I wish you could persuade solvers that strategy is more developed in four-movers than in three, without any great increase in difficulty of solving.*"

We are afraid Mr. WHITE has overlooked one point. The large increase in the number of chess columns means more problem tourneys, and composers are liable to attach too much importance to prize-winning problems. As a matter of fact, many of the finest problems extant have never been entered in tourneys, although, of course, problem tourneys offer greater inducements to the composer, and are excellent institutions in their way. Still it must be borne in mind that a first-class problem is not necessarily a prize-winner. Some of our leading composers, notably Mr. E. N. Frankenstein, rarely compete in tourneys, the satisfaction of pleasing a goodly band of solvers being ample reward for the pains taken.

We are glad Mr. WHITE has given his opinions on two very important subjects, and although many of us may differ with him, it is very gratifying to find him still taking such a lively interest in the welfare of the British problem world of to-day, and we trust the time is far distant when "C. W.," of Sunbury, will be missing from its ranks.

For Mr. C. WHITE'S *problems, see following pages.*

PROBLEMS BY C. WHITE.

No. 477.

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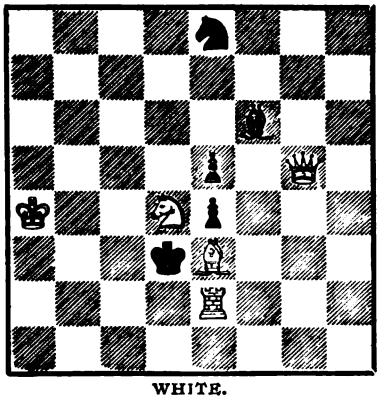

WHITE.

White mates in three moves.

No. 478.

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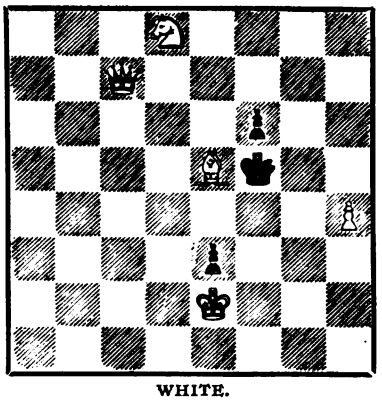

WHITE.

White mates in three moves.

No. 479.

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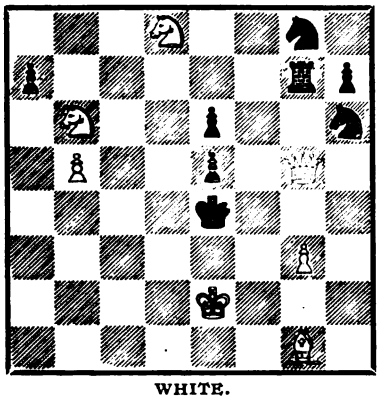

WHITE.

White mates in three moves.

No. 480.

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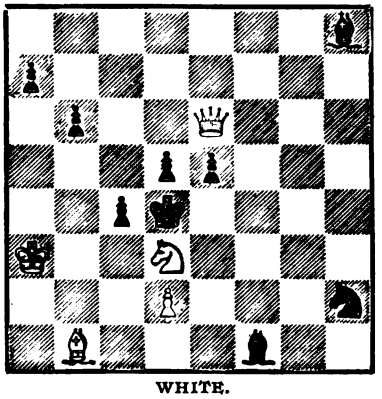

WHITE.

White mates in three moves.

No. 481.

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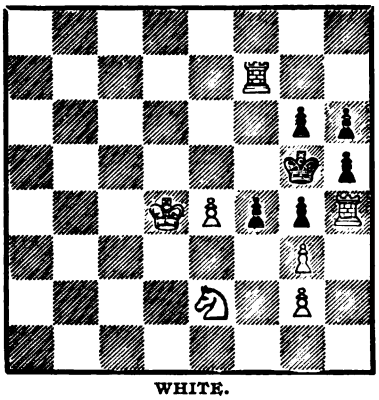

WHITE.

White mates in three moves.

No. 482.

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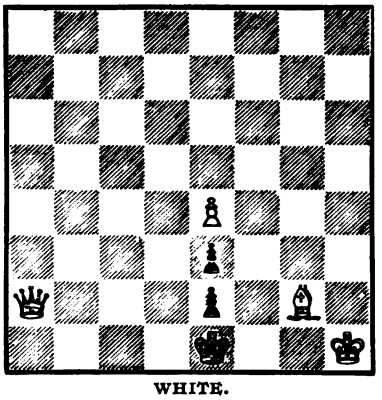

WHITE.

White mates in four moves.

PROBLEMS BY C. WHITE—*continued.*

No. 483.

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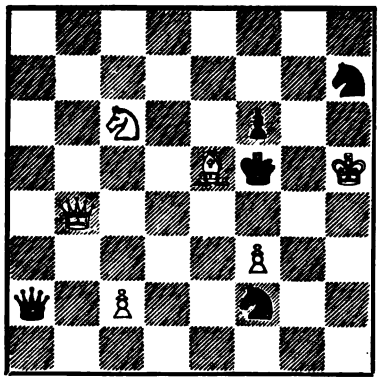

WHITE.

White mates in four moves.

No. 484.

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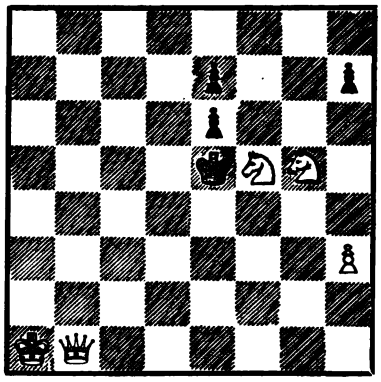

WHITE.

White mates in four moves.

No. 485.

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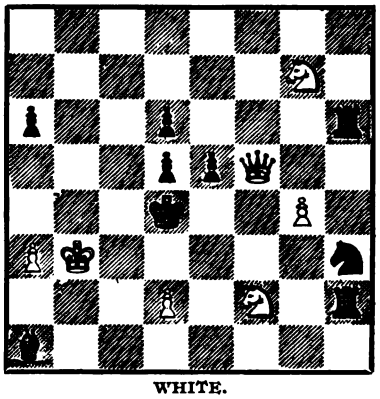

WHITE.

White mates in four moves.

No. 486.

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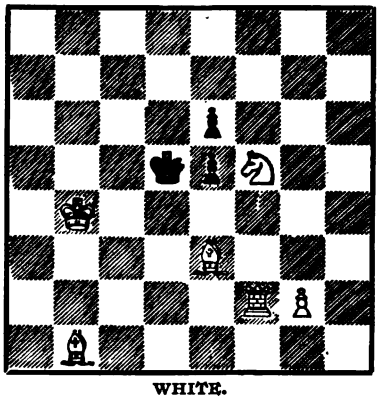

WHITE.

White mates in four moves.

No. 487.

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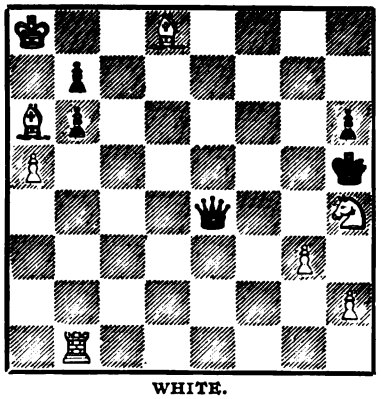

WHITE.

White mates in five moves.

"KNOX."

THE *nom-de-plume* of a well-known Divine resident in Berkshire, whose fame as a composer and solver of problems is, perhaps, only exceeded by his modesty and genial good nature.

No book of the British composers of chess problems would be complete without a selection of his problems, and we have much pleasure in presenting four charming specimens of his skill. We only regret that the modesty of our esteemed correspondent prevents us giving a full illustrated biographical notice of his sterling chess work.

PROBLEMS BY "KNOX."

No. 488.

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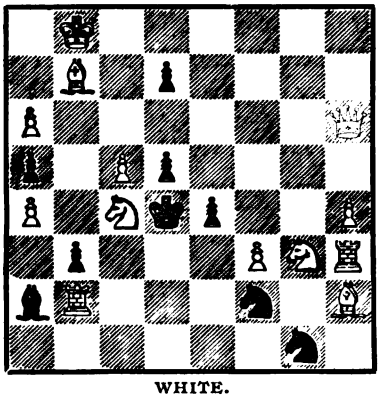

WHITE.

White mates in three moves.

No. 489.

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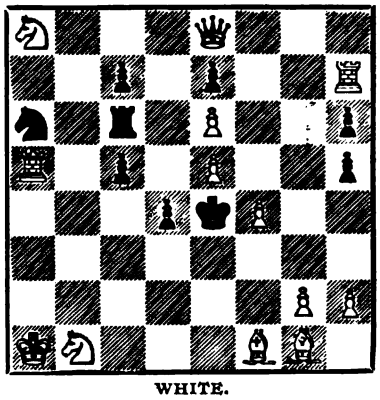

WHITE.

White mates in three moves.

No. 490.

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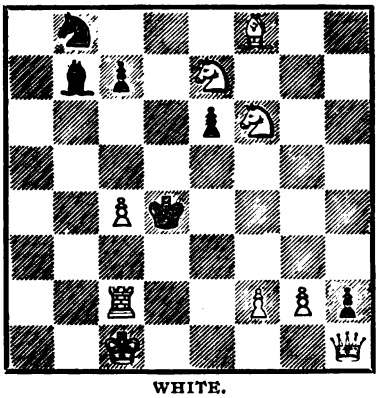
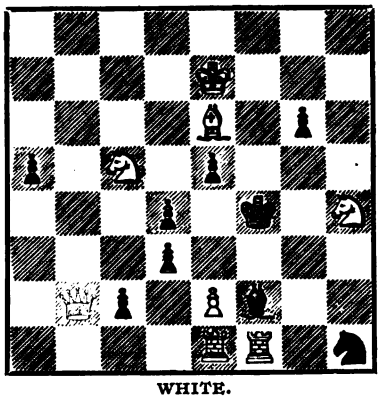


WHITE.

White mates in three moves.

No. 491.

BLACK.



WHITE.

White mates in three moves.

J. T. ANDREWS.

SOME thirteen years ago, under the kindly direction of a timely friend, Mr. ANDREWS began an acquaintance with chess and chess players, which still continues, and has been eminently satisfactory to all parties. He himself has derived much pleasure from chess, whilst on the other hand, the chess world has to thank him for many ingenious and interesting problems, over which, even to-day, it is still delightedly puzzling.

Living as he does, somewhat away from the great centres of the game, he has had little or no opportunity of practice against first-class opponents, and in consequence he is not quite in the ranks of amateurs of the highest class. On this account, however, he is not at all troubled, for, as he naïvely remarks, "the finest players do not make the best composers," and he is essentially a problemist.

The commencement of a chess column in the *Schoolmaster* first prompted him to try his hand at composing, and upon sending his first attempt to Mr. Cudmore, the esteemed editor of that column, he received from that gentleman many valuable hints. He rapidly progressed in this new study, and for a long time continued to send his productions solely to that publication. Latterly, however, he has sent one or two problems to other organs, and although he has not gained many prizes in tournaments, upon several occasions his two-movers have been honourably mentioned. We append a selection of his problems.

PROBLEMS BY J. T. ANDREWS.

No. 492.

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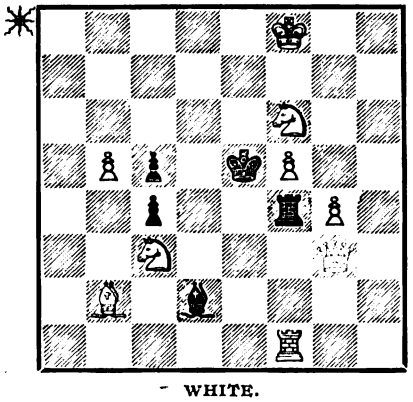
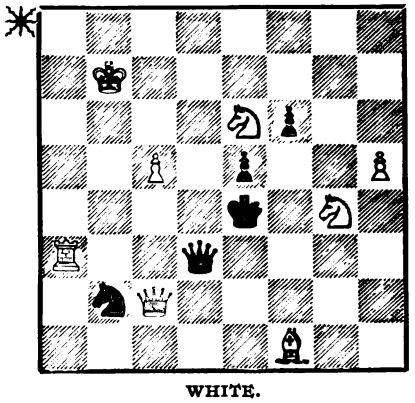


WHITE.

White mates in two moves.

No. 493.

BLACK.



WHITE.

White mates in two moves.

PROBLEMS BY J. T. ANDREWS—*continued.*

No. 494.

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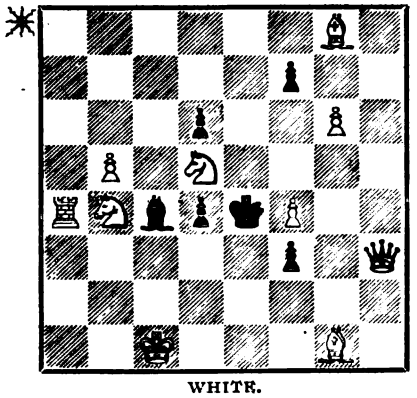
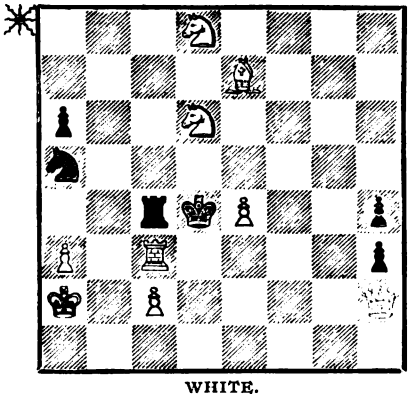


WHITE.

White mates in two moves.

No. 495.

BLACK.

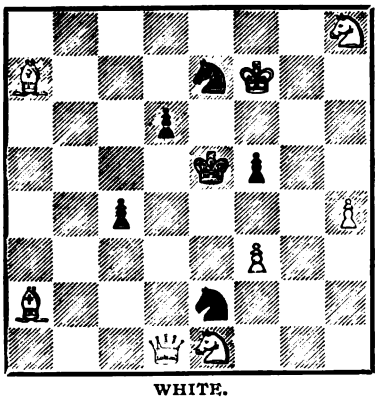


WHITE.

White mates in two moves.

No. 496.

BLACK.

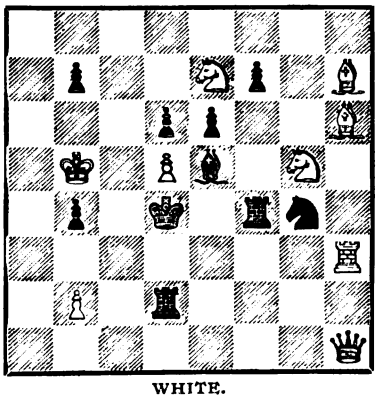


WHITE.

White mates in two moves.

No. 497.

BLACK.



WHITE.

White mates in two moves.

No. 498.

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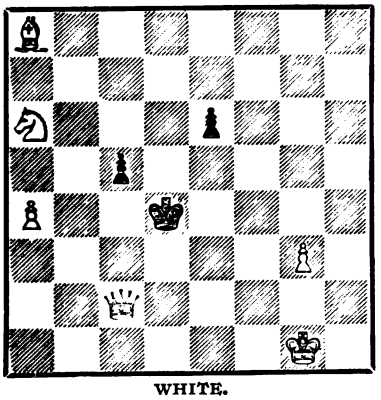
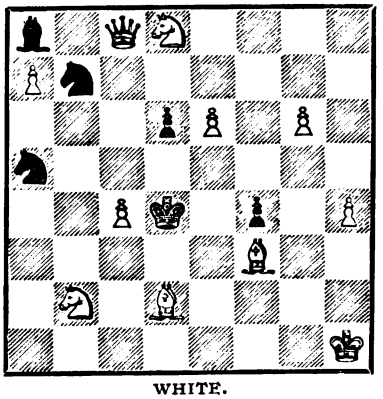


WHITE.

White mates in three moves.

No. 499.

BLACK.



WHITE.

White mates in three moves.

T. TAVERNER.

WHEN THOS. TAVERNER, of Bolton, burst upon the sky of the problem world a few years ago, like a meteor, completely eclipsing the sober lights of the older composers, there were not wanting those who predicted that he would soon burn out and sink into comparative obscurity as rapidly as he had come into view. The steady, persistent manner in which he won the highest laurels for two-movers in tourney after tourney after that time completely falsified that pessimistic idea, and the record of his successes must convince any doubter, if one should still exist, that as composer of two-movers he was the most brilliant star of the day in which he regularly competed. His career is short, and yet so eventful from a chess stand-point, that our readers are sure to be interested in reading its details.

He was born at Leicester, on March 28th, 1856, but it was not till the early part of 1884 that he was taught the moves by an esteemed friend, Mr. T. Fowler. He never aspired to the rank of a player, the current of his fancy running clearly and strongly towards composition.

He became a student of chess problems shortly after having been taught the moves, and his love for the branch in which he has proved himself such a consummate artist, was matured by the excellent chess column in the *Morning Post*. His first attempt at composing resulted in an abortive position, the chief object of which was to puzzle by intricacy, and to confound by a generous distribution of Black pieces. He says of the position that "it was so fearfully and wonderfully made, Black pieces being scattered all over the board in the sure and certain hope that because Black was so powerful the problem would prove difficult." The problem must have been very difficult indeed, for nobody solved it, nor ever will solve it. It was unsolvable.

A casual meeting with Mr. Carslake Winter-Wood led to his learning of the existence of rules and maxims governing problem composition, and perhaps that event made his appetite for knowledge more insatiable than ever, for shortly afterwards he was studying Rowland's "Chess Blossoms." Mr. E. J. Winter-Wood, to whom he was introduced by correspondence, and is indebted for much help in the art, published his first problem in the *Hampshire Magazine*, in 1884. The kindly criticisms of his fellow-townsman, Mr. G. J. Slater, the suggestions of several chess editors, and the interest roused by his interesting and clever problems from time to time, encouraged and aided him, and he soon began, in a most marked manner, to strike out a line for himself. His many duties and hobbies prevented him from becoming as perfect an artist as he could wish in the construction of three-movers, and so his ambition was to acquire a high position with two-movers. This he has undoubtedly done, and with more success, perhaps, than he himself dared to wish for. In 1885 he won his first tourney prize, and has seldom failed since to occupy an honourable place among prize-winners of those tourneys in which he has seriously competed. His ascent was so rapid, and yet so sure, that when the *British Chess Magazine* offered a prize for the best lists of the cleverest composers in the different styles and classes of problems, he was almost unanimously voted the highest place among British two-move problem composers. This was not the only compliment paid him by the authorities, for Mr. A. F. Mackenzie, in speaking of one of Mr. TAVERNER'S positions, says that it "strengthens our opinion that as a two-move composer he has no superior in the world." The late Jamaican composer also places Mr. TAVERNER'S *Hackney Mercury* self-mate prize-winner at the head of all of its class yet composed, and truly that is saying a good deal.

Mr. TAVERNER is not now so active a composer as of yore, owing to the many calls on his time, but

he takes the very liveliest interest in all events that happen, and often officiates as judge in important tourneys. His opinions regarding problem composition have been well set forth in a sketch of his career which appeared in the *British Chess Magazine*, in 1891, and are of the greatest possible value to rising problemists. "My own idea," he writes, "is that no one can now construct a simple theme problem without trenching on the work of predecessors, whilst, even when combination and elaboration are introduced, there is no little danger of unconscious imitation. I have suffered from this myself." He continues, "Two-movers ought to contain as few *plain* mates as possible. By *plain*, I mean those in which, on the moving of a Black piece, White mates without Black taking any other part than merely ceasing to defend himself. There ought to be on Black's part something of blocking or interposition. The more purity and economy one can secure the better, but sometimes this is absolutely impossible, if the idea is to be effectively rendered."

Mr. TAVERNER does not regard *difficulty* of so much importance as the preservation of the idea which is being embodied, and he holds that beauty consists in the united action of the pieces, "each working with the perfection of a kaleidoscopic design."

Mr. TAVERNER has gained first prizes in the *English Mechanic*, 1885; *Sheffield Independent*, 1885; *Cassell's Saturday Journal*, 1886; *Montreal Gazette*, 1887; *Baltimore Sunday News*, 1888; *Sheffield Independent*, 1888; *Yenowine's News*, 1888; *English Mechanic*, 1888; *Brownson's Chess Journal* (two prizes), 1889; *Pen and Pencil*, 1889; *East Central Times* (*ex æquo*), 1890; *Manchester Weekly Times*, 1891; *Liverpool Mercury*, 1891; *Hackney Mercury* (*ex æquo*), 1892; *Dudley Herald*, 1893; *Hackney Mercury* (self-mate), 1893. In addition to these he has obtained three seconds, eight thirds, two fourths, one fifth, and two specials, making a total of thirty-three.

Mr. TAVERNER is now sub-editor and leaderette writer of the *Bolton Daily Chronicle*, to which he also contributes occasional articles on football. He is also chess-editor of the *Bolton Cricket and Football Field*, whose half-yearly tourneys are a source of pleasure to solvers, composers, and editor alike. In his selection of problems, the first seventeen positions are all first-prize winners.

On the subject of judging, Mr. TAVERNER is at one with us. He says: "I favour the three-judge system, and the giving of points, according to a scale which leaves scope for individualism. Individualism is altogether overdone when a gentleman of pronounced views on any particular subject such as purity, dualism, economy, etc., is appointed sole judge. I have not suffered from the solvers being appointed judges, but still hold that from the nature of things, solvers who are not at the same time composers cannot accurately weigh the merits of a problem."

Mr. TAVERNER is very modest in the estimation of his own extraordinary skill, attributing it more to hard work than the possession of abnormal talent. We cannot do better than close this sketch with his confession, which in effect is excellent advice: "I agree with the author of 'Chess Problems,' that an 'infinite capacity for taking pains' is of as much importance as genius. We cannot all lay claim to genius, but we can all take pains, and whatever success I have achieved has been the result of sheer 'stick to-itiveness.'"

For Mr. T. TAVERNER'S *problems, see following pages.*

PROBLEMS BY T. TAVERNER.

No. 500.

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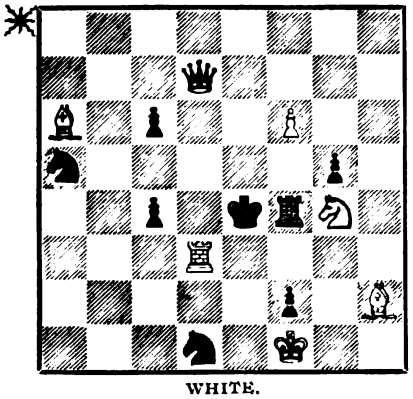

WHITE.

White mates in two moves.

No. 501.

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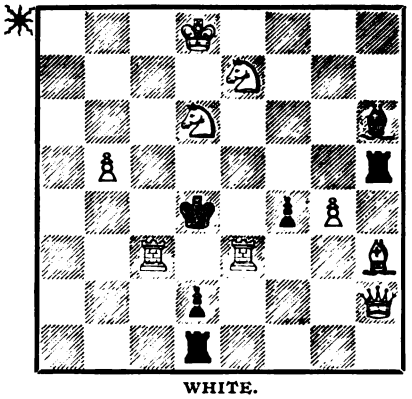

WHITE.

White mates in two moves.

No. 502.

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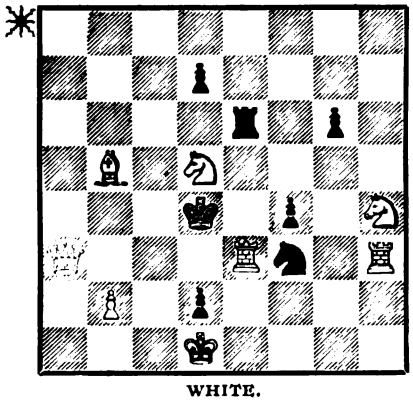

WHITE.

White mates in two moves.

No. 503.

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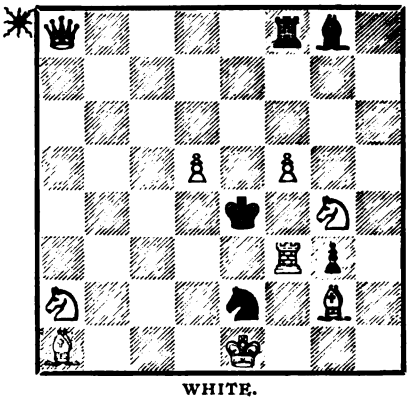

WHITE.

White mates in two moves.

No. 504.

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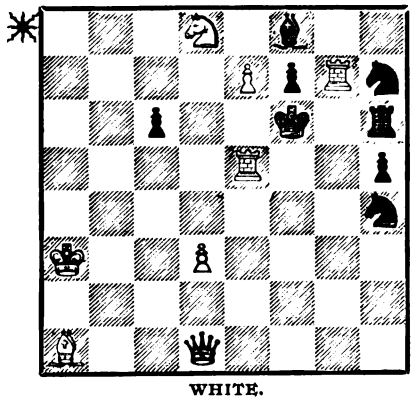

WHITE.

White mates in two moves.

No. 505.

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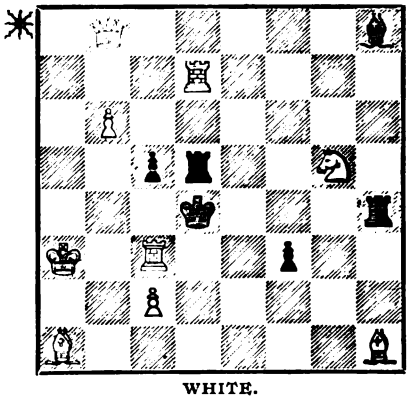

WHITE.

White mates in two moves.

PROBLEMS BY T. TAVERNER—*continued.*

No. 506.

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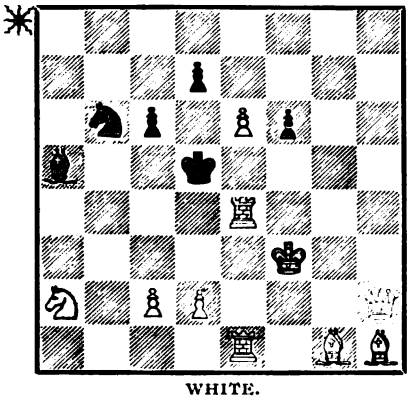
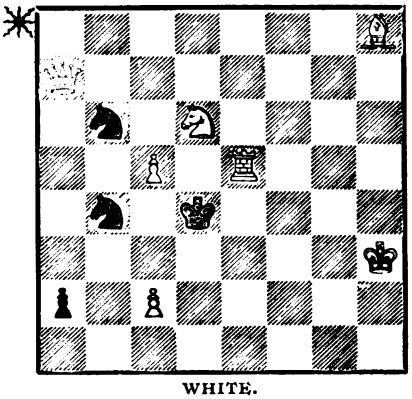


WHITE.

White mates in two moves.

No. 507.

BLACK.



WHITE.

White mates in two moves.

No. 508.

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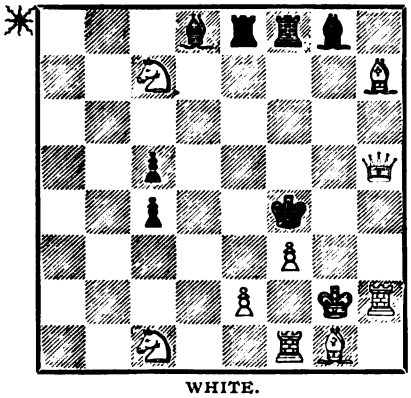

WHITE.

White mates in two moves.

No. 509.

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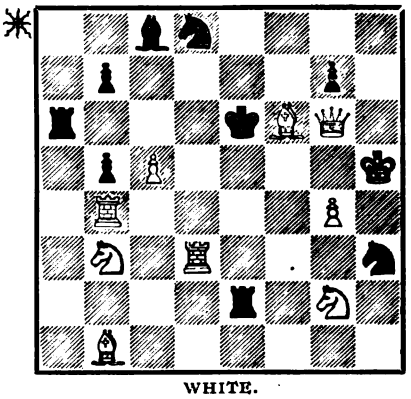

WHITE.

White mates in two moves.

No. 510.

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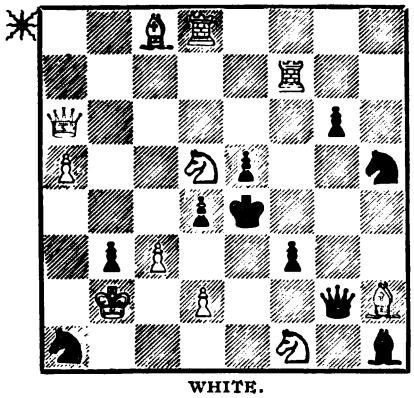

WHITE.

White mates in two moves.

No. 511.

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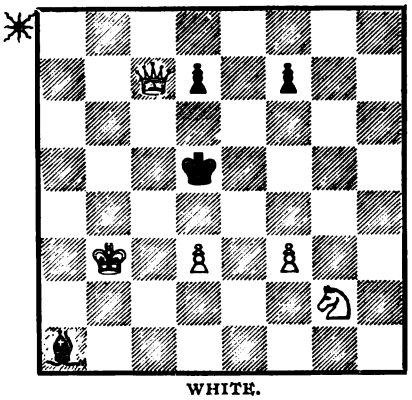

WHITE.

White mates in two moves.

PROBLEMS BY T. TAVERNER—*continued.*

No. 512.

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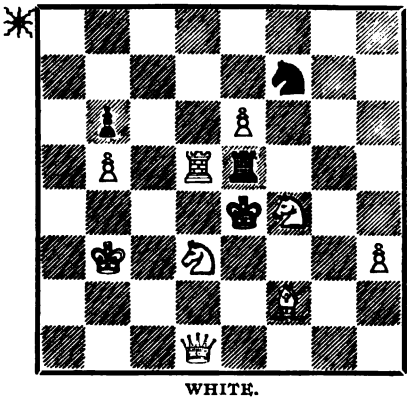

WHITE.

White mates in two moves.

No. 513.

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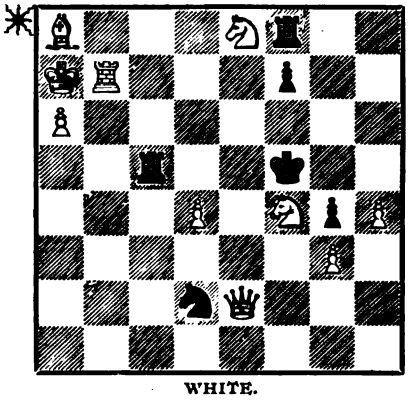
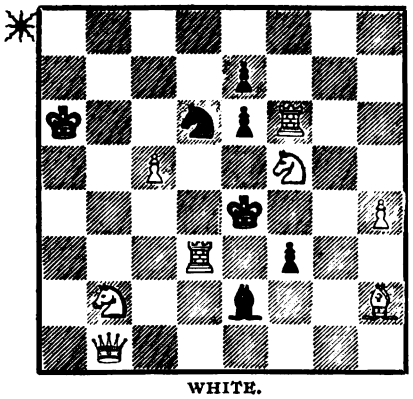


WHITE.

White mates in two moves.

No. 514.

BLACK.



WHITE.

White mates in two moves.

No. 515.

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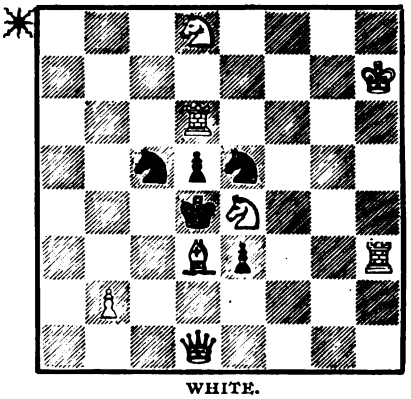

WHITE.

White mates in two moves.

PROBLEMS BY T. TAVERNER—*continued.*

No. 516.

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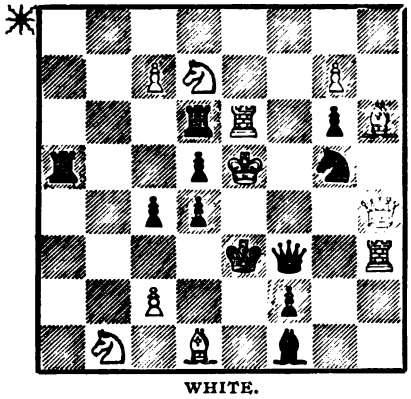
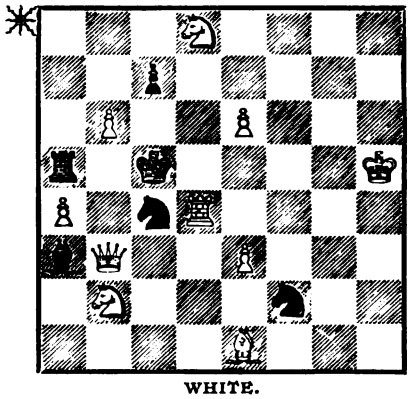


WHITE.

White compels Black to mate in two moves.

No. 517.

BLACK.

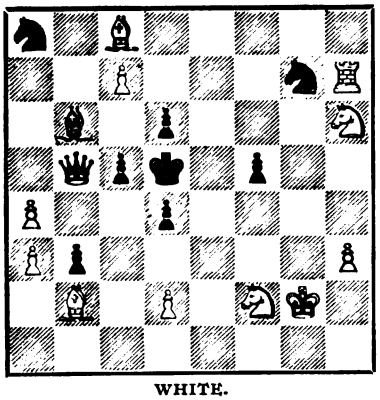


WHITE.

White mates in two moves.

No. 518.

BLACK.

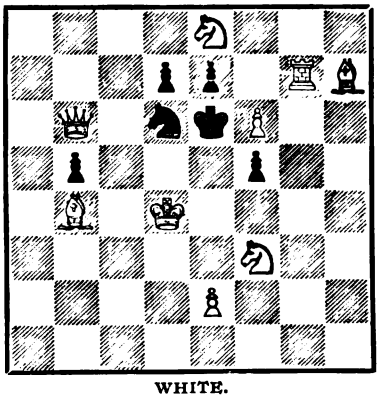


WHITE.

White mates in three moves.

No. 519.

BLACK.



WHITE.

White compels Black to mate in eight moves.

H. R. BURKILL

WAS born at Winterton, North Lincs., in 1869, and has only within the last three years turned his attention to chess. In addition to being a strong club player, he has published some forty or fifty problems, several of which bear evidence of skill and an infinite capacity for taking pains. Nearly all have appeared in the *Cheltenham Examiner*, *Bristol Times*, or *Birmingham News*, whose solvers have given fair and impartial criticisms, at once instructive and encouraging to the young author.

Mr. BURKILL'S recent *début* in prize tourneys augurs well for a successful career. He has competed in four problem tourneys, with the following results:—*Birmingham News*, first tourney, fourth prize; *Birmingham News*, second tourney, highly commended; *Weekly Irish Times*, third tourney, hon. mention; *To-Day's Woman*, first tourney, second prize.

Mr. BURKILL has, up to the present, figured in two solving tourneys only, and in each he has been a prize winner, second in the one and third in the other.

A generous supporter of the game, and everything appertaining to chess, Mr. BURKILL is a good type of the enthusiastic amateurs of to-day, who love chess for its own sake, and find in its manifold charms amusement and instruction hand in hand. *Ab uno disce omnes.*

PROBLEMS BY H. R. BURKILL.

No. 520.

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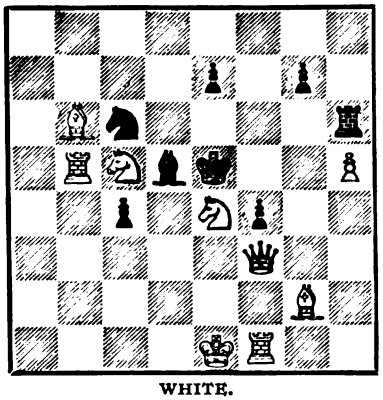

WHITE.

White mates in two moves.

No. 522.

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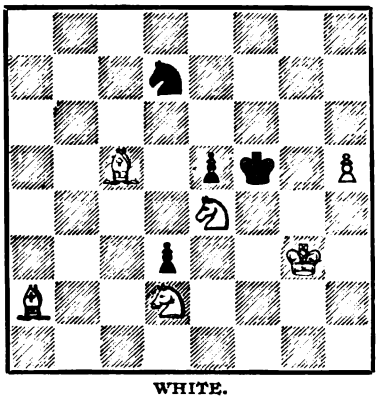

WHITE.

White mates in two moves.

No. 521.

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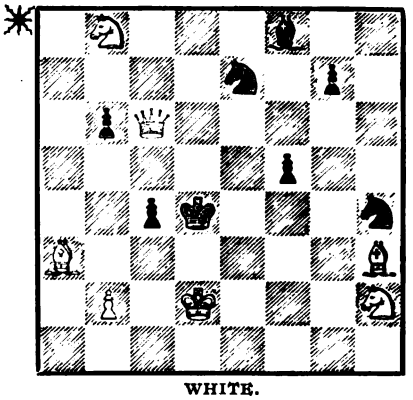

WHITE.

White mates in two moves.

PROBLEMS BY H. R. BURKILL—*continued.*

No. 523.

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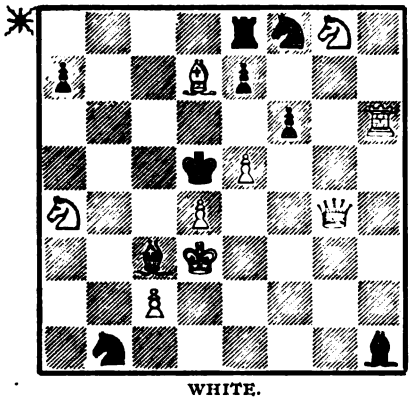

WHITE.

White mates in two moves.

No. 524.

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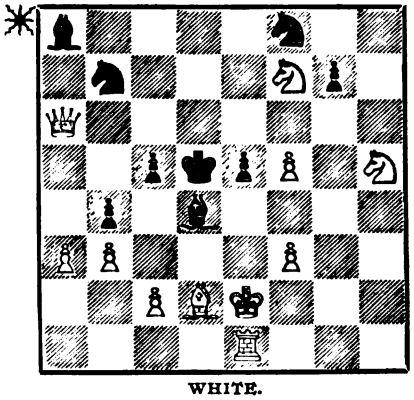

WHITE.

White mates in two moves.

No. 525.

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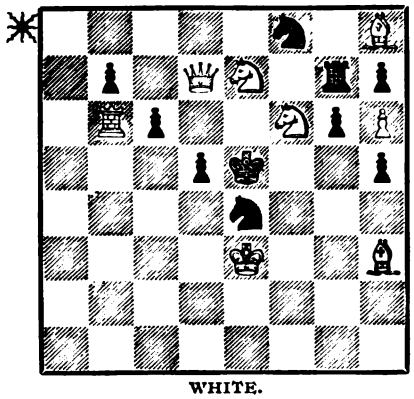

WHITE.

White mates in two moves.

No. 526.

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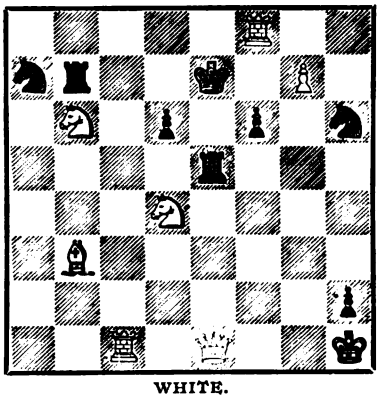

WHITE.

White mates in two moves.

No. 527.

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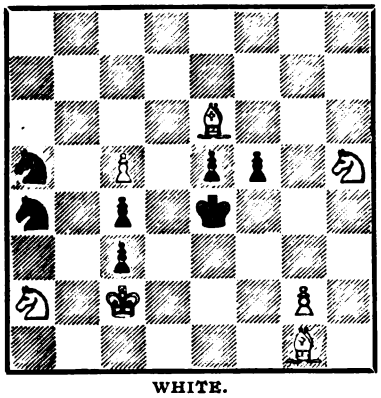

WHITE.

White mates in two moves.

No. 528.

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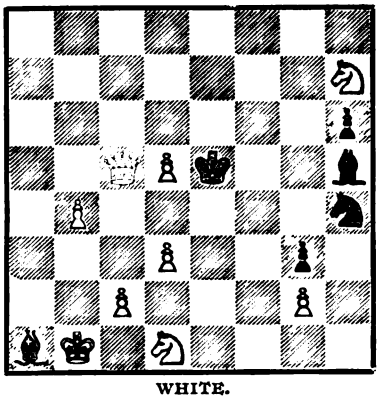

WHITE.

White mates in three moves.

F. W. ANDREW.

MR. FREDERICK WILLIAM ANDREW was born September 12th, 1864, and has played chess ever since he was ten years old. In 1892 a prize problem of Miss Lilian Baird's provided some little food for thought, and caused him to devote the greater part of the time available for chess to the study and composition of problems. The result has been a fair number of pleasing and meritorious compositions, one of which, appearing in the "*B.C.M.*," April, 1895, raised the question of the right to Castle in problems, and seems to have thoroughly split up a once united party. As neither side appears inclined to give in, we beg to suggest the formation of a small committee of acknowledged experts, whose decision shall settle, once for all, this much-vexed question.

The laws of the game are clear and distinct enough, now, surely it would be a very easy matter to frame and publish a code of rules dealing with any possible, probable shadow of doubt that may arise in the composition or solution of chess problems. Mr. ANDREW'S contribution to our "Bouquet" takes the following form:—

A SOLVER'S EXPERIENCE.

By A MEMBER OF THE "B.C.M." SOLVING CORPS.

I WAS ever fond of chess, the sublimity, subtlety, and innumerable intricacies of the game have a charm for me, and its fascinations and allurements, are such as, in unguarded moments, to tempt me from my more serious duties. My friend, too, Dr. G——, is by no means less ardent, and many a pleasant hour have we spent together marshalling our forces in deadly combat. On our last encounter I had promised to accompany my friend, who is medical attendant at H—— Lunatic Asylum, to see a very remarkable patient who had recently been admitted. Accordingly at the appointed time we set out.

"He is the most ingenious fellow I have ever met," said my companion.

"In what direction do his hallucinations turn?" said I.

"His chief claim is to the chess championship. But be that as it may, he has a peculiar gift for problem solving, two, three, four, and five-movers falling before him with astonishing rapidity. He is not considered a desperate character, and consequently is allowed a tolerable amount of liberty. Given chess-board and men he will often sit for hours engrossed in the game."

At length we reached the stately pile, whose massive walls and huge towers stood out in strong contrast to the frail structures of its inhabitants, "bereft of reason, burst from its prison walls." My friend, before commencing his accustomed duties, beckoning me to follow him, led to a room where sat a man of gentlemanly appearance, with dark, heavy moustache, whose broad shoulders and well-proportioned form revealed a man of more than medium strength. He was deeply engaged with a problem, and remained unmoved at our entrance. Muttering some incoherent words, he appeared far from pleased. Presently he raised his head, and on sight of Dr. G—— his countenance became radiant with delight. This transformation was effected by the admirable methods and tact employed by my friend towards his patients. I was introduced to our strange enthusiast as a fellow-lover of the game, and after a short while Dr. G—— left us together whilst he proceeded to finish his duties. I did not like the idea at first, but having unbounded confidence in my friend, and pleased with my present companion's manners, I became reassured. We chatted on chess matters pleasantly for a while, and then returned to the board.

"This," said he, pointing to the problem arranged before us, "is a position from the *Darktown Blazer*, by A. Dougher. I pride myself on having been able to solve all two-movers I have hitherto attempted, but this has defied me." He kept his eyes steadily fixed on the problem, his fingers nervously twitching, and muttering repeatedly the four words at the end of the sentence. Suddenly his countenance changed, his eyes glared wildly, his whole frame shook with emotion, and seizing my walking-stick (a cudgel by no means light) he rushed to the door, and, placing his back against it with great determination, said, "You must solve that problem before the return of the doctor, or (and he looked more fiercely than ever) on the first sound of approaching footsteps I shall scatter your brains on the board." I was horrified, the more so as the situation with all its attendant circumstances dawned upon me. Resistance seemed hopeless; my antagonist appeared more than my match even in his more tranquil moments, but now, infuriated and armed, nothing short of desperation or chance could

possibly save me. I went straight to work on the problem, feeling no time must be lost. I first of all, as my custom is, tried all the moves of Black to find the corresponding mates. I found by this means that the solution lay in moving the Queen, as all the other pieces gave mate from their predetermined positions. I tried every square on the Rook's file in succession, but no, Black replied with B-B6 or Kt7, and no mate would follow. I became very uneasy; the blood coursed through my veins at lightning speed. It rushed to my face and as quickly returned. I became pale and flushed by turns. The various pieces on the board seemed to swim before my eyes. Time, too, was rapidly passing, and I felt myself becoming incapacitated. At last I determined a ruse must be attempted, for I thought I could hear the sound of my friend returning. "I have it," cried I, and he immediately rushed forward with eager face and flashing eyes and bent over the board. At once I sprang at his throat, whilst he in turn seized me in his terrible grasp. We strained and tugged and tugged and strained, and finally rolled over together on the floor. He had lost the cudgel (a blow from which would have killed me) at the outset, and was making frantic efforts to release himself in order to obtain it. I was using my power to its utmost to prevent his design, conscious that if I could hold out a little longer help would arrive. But now he was at my throat. I felt his tightening grasp. Oh, horror—he was strangling me. . . . . With a start I awoke. It was but a dream. On the board before me lay the unsolved problem—the haunt of my dreams. Midnight had chimed from the old Parish Church, and over my problem I had fallen asleep. Whether my somnial adventure was due to a tale I had previously read in T. B. Rowland's "Chess Fruits," or the functional derangement of the digestive organs, or an unduly prolonged attempt at problem solving, or a combination of these, I have not yet been able to determine. This, alone, is certain, the problem was unsolvable, and the editor duly apologised in the next issue.

Upon receipt of proofs, Mr. ANDREW forwarded to us the following letter, which we have much pleasure in placing before our readers:—

14 Lesbia Road, Clapton, London, N.E.
January 5th, 1897.

DEAR SIR,—I am forwarding the proofs received with thanks. I am glad your arduous task seems drawing to a close, and trust it will meet with the success it deserves. *Re* Castling in problems, I think you have struck the key-note of the situation. I have often thought it strange that whilst all our sports and pastimes have their "M.C.C.," or central executive, the Problem Art remains hopelessly and helplessly in a quagmire for want of a controlling hand. This can be obviated as you suggest, and I really think the time has arrived to be practical. A central committee being once established, other necessaries would follow of more importance than the matter in dispute.

With best wishes, faithfully yours,

F. R. GITTINS, ESQ. F. W. ANDREW.

PROBLEMS BY F. W. ANDREW.

No. 529.

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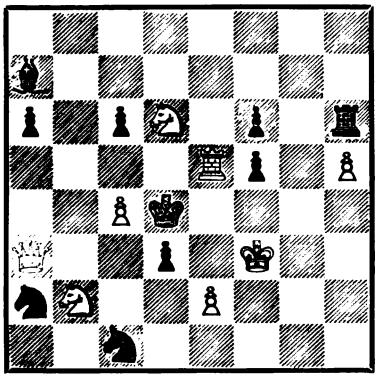

WHITE.

White mates in two moves.

No. 530.

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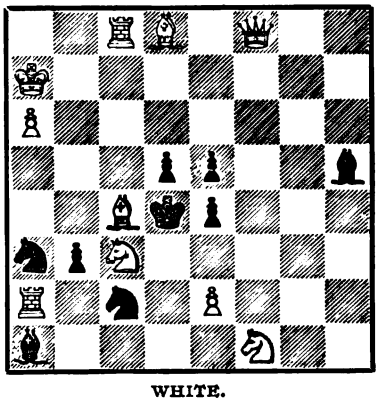

WHITE.

White mates in two moves.

PROBLEMS BY F. W. ANDREW—*continued.*

No. 531.
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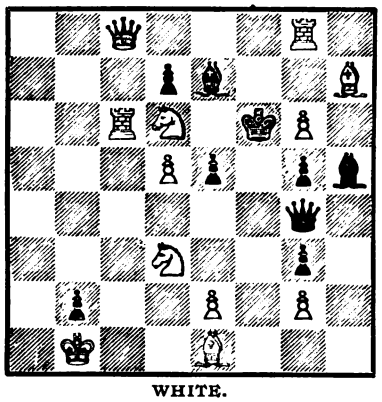

WHITE.
White mates in two moves.

No. 532.
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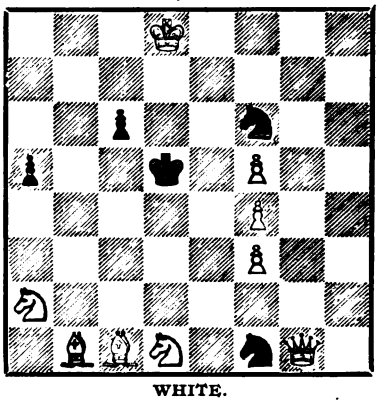

WHITE.
White mates in three moves.

No. 533.
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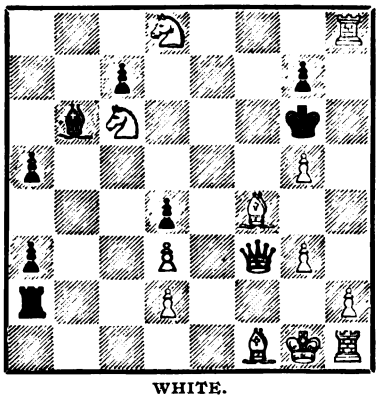

WHITE.
White compels Black to mate in five moves.

No. 534.
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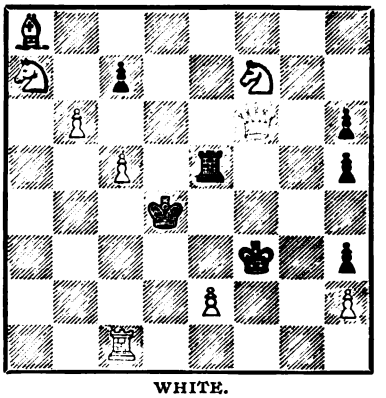

WHITE.
White compels Black to mate in six moves.

JOSEPH COWLEY, SHEFFIELD.

A YORKSHIREMAN, and a busy one, too, for what with his scholastic duties by day, and the organising of the Sheffield Church Institute Evening School by night, one of the largest and most successful in the country, with its 700 students, his time in winter is pretty fully occupied. He is a keen sportsman, and as secretary of the Sheffield Boys' Football Association, and trainer of the team, it is chiefly through his efforts that they are now the acknowledged boy football champions of the country. The Boys' Sports, too, of which he has been secretary, have been a marvellous success, for as many as 20,000 spectators have on one day witnessed the machine-like precision with which they are conducted. And all the proceeds go to "charity," over £1,000 having already been obtained for this purpose. He is also an excellent football referee, and officiates in that capacity for the Football League.

In summer the subject of this sketch spends most of his leisure time either playing lawn tennis (having won several tournaments), or wheedling trout and grayling with the imitation fly amongst the delightful hills of Derbyshire. Little time, therefore, has he had for chess, which he first took up about five years ago. He has only entered solving competitions in the *Sheffield Independent* and the *Schoolmaster*. In the former with its two, three, four and five-movers he twice won the first prize, and he has always been successful in the latter competition. The positions here diagrammed represent Mr. COWLEY'S lighter style. His selection of problems given on next page being cast in sterner mould.

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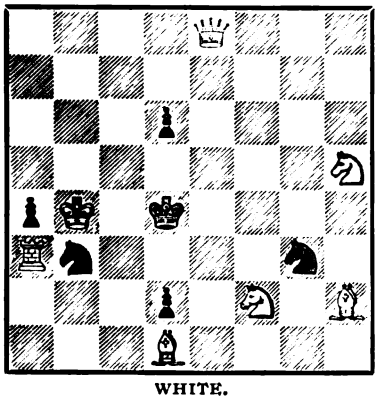

WHITE.

White mates in two moves.
Key—Q-B6.

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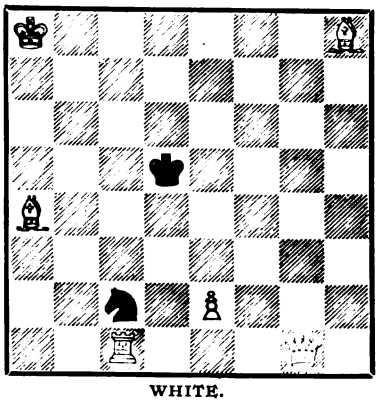

WHITE.

White mates in two moves.
Key—Q-Kt7.

We trust Mr. COWLEY will be spared to continue his good work for many years to come. Evidently he is a "blade" of the finest British steel.

PROBLEMS BY JOSEPH COWLEY.

No. 535.

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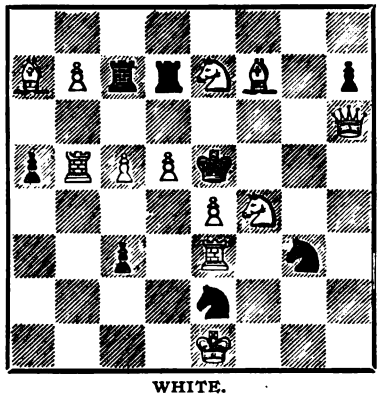

WHITE.

White mates in two moves.

No. 536.

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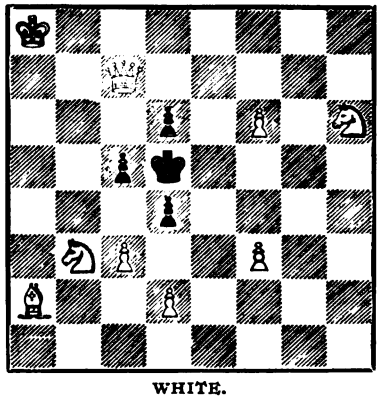

WHITE.

White mates in two moves.

No. 537.

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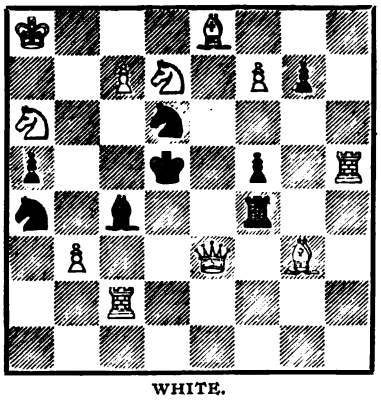

WHITE.

White mates in two moves.

No. 538.

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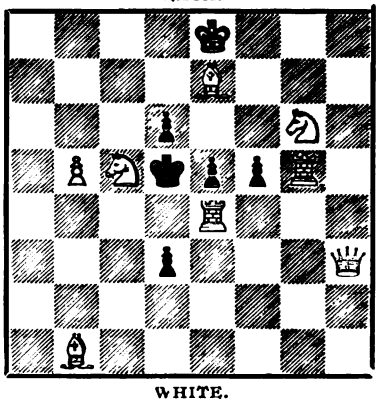

WHITE.

White mates in two moves.

ETHELBERT HOLT

WAS born at Rawtenstall, Lancashire, in 1866, and commenced playing chess when about 12 years old. He began solving problems soon afterwards, but for a long time unsuccessfully. The first solution contests he took part in were those in *The Boys' Newspaper*, in which tourneys many well-known problemists of the present day took part. In this paper his first problems were published, and for some considerable time he composed numerous problems, though he has never been a prolific composer. His successes have been very few, the one he is most proud of being that in connection with the *Hackney Mercury*.

In the game department he has only reached a moderate strength, his strong point, if any, being in the ending. In 1887 Mr. HOLT commenced a column in the *Bacup and Rossendale News*, which only existed a few months before a change took place in the proprietorship, and the column was suspended. However, Mr. Blackburne visited the Rossendale Club about this time, and the presence of the English champion stirred up some enthusiasm for the game, and a column was commenced in the *Rossendale Free Press*, in 1889, which Mr. Holt has conducted ever since, the same column also appearing in the *Darwen News*, *Ramsbottom Observer*, and *Haslingden Guardian*, all under the same proprietor. The column has been spoken of in complimentary terms by many chess editors and problemists, including Mr. A. F. Mackenzie Dr. Hunt, Mr. J. White, the late G. W. Heywood, Mr. T. Taverner, Mrs. W. J. Baird, and Mr. H. Cudmore. From the excellent specimens we have seen, we can heartily endorse their complimentary remarks.

Mr. HOLT'S liking for problems is very great, and he possesses a rather large collection of the works of our chess-problem masters. Altogether he has some 15,000 or 16,000, and of this number about 7,000 were copied by himself in manuscript books, of course on diagrams with the usual type. As Mr. HOLT'S collection is weekly receiving an additional twenty or thirty problems, he is looking forward to some time reaching at least 20,000.

For the English school Mr. HOLT has a great admiration, preferring the lighter style of work to the heavily-constructed position, though, at the same time, he greatly enjoys the Bohemian composers' compositions.

His hobbies are numerous In addition to being in the parish choir, his musical abilities enable him to play both violin and piano fairly well, playing the former instrument frequently at concerts, etc. At billiards he can more than hold his own with the generality of players, and he is an enthusiastic cricketer and footballer. Latterly he has been affected with the bicycle craze, and "the breezy call of incense breathing morn" frequently finds him indulging in this healthy and exhilarating pastime. In winter time his chess work is occasionally relieved by a quiet rubber at whist, at which game he is fairly proficient.

The problems submitted are a fair illustration of his pretty style, although there is little doubt that his abilities as a solver or composer are completely eclipsed by the excellence of his editorial work, his column being one of the most attractive in the country.

For MR. ETHELBERT HOLT'S *problems, see following*

PROBLEMS BY ETHELBERT HOLT.

No. 539.

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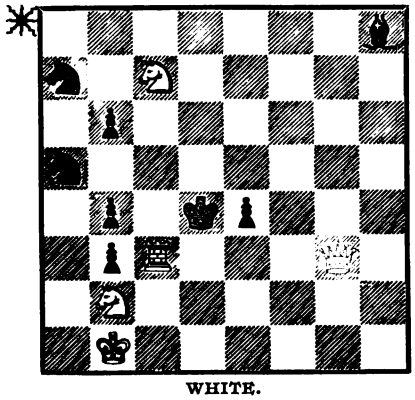

WHITE.

White mates in two moves.

No. 540.

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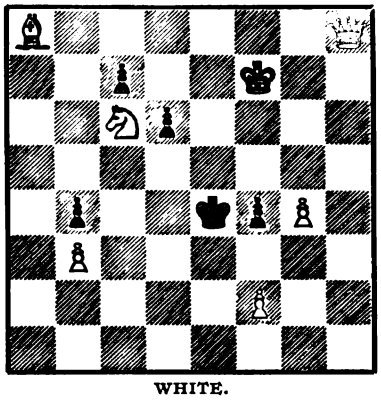

WHITE.

White mates in two moves.

No. 541.

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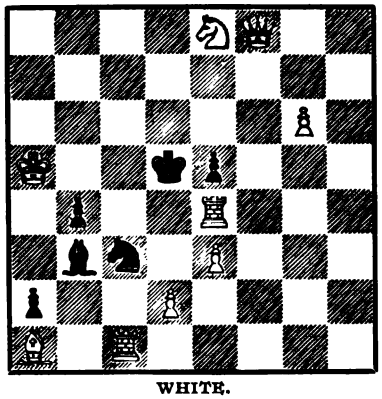

WHITE.

White mates in two moves.

No. 542.

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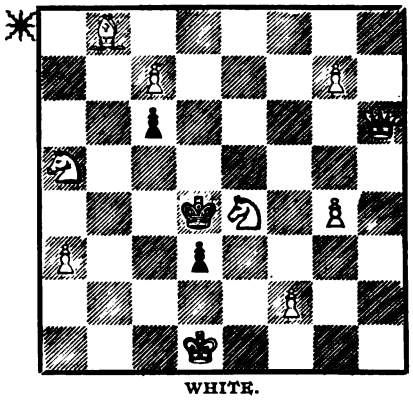

WHITE.

White mates in two moves.

No. 543.

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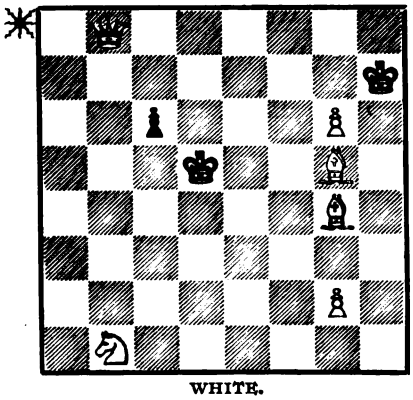

WHITE.

White mates in three moves.

No. 544.

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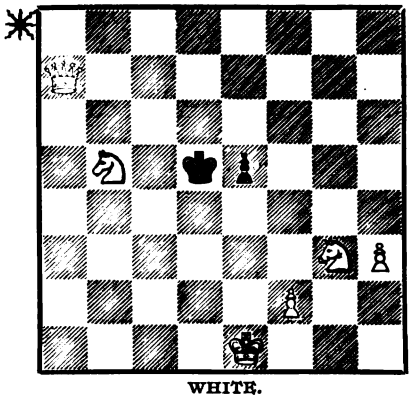

WHITE.

White mates in three moves.

PROBLEMS BY ETHELBERT HOLT—*continued.*

No. 545.

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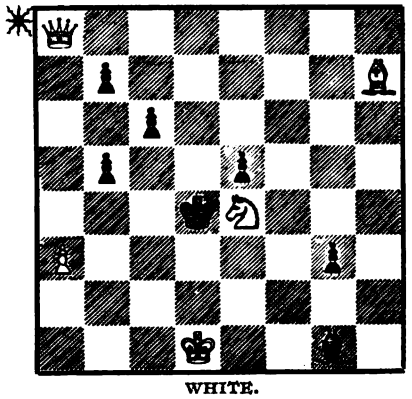

WHITE.

White mates in three moves.

No. 546.

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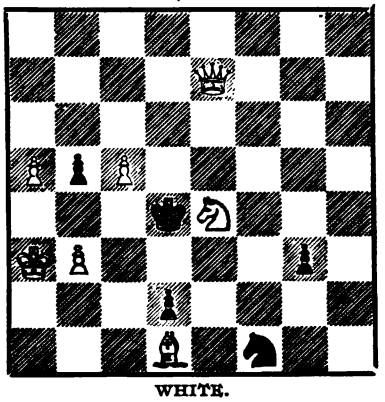

WHITE.

White mates in three moves.

No. 547.

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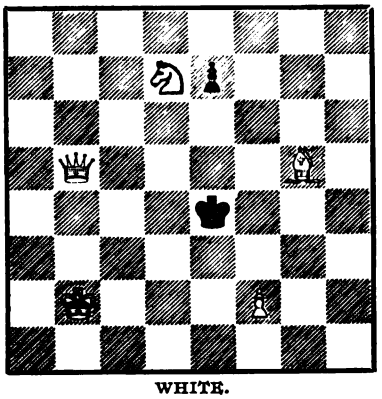

WHITE.

White mates in three moves.

No. 548.

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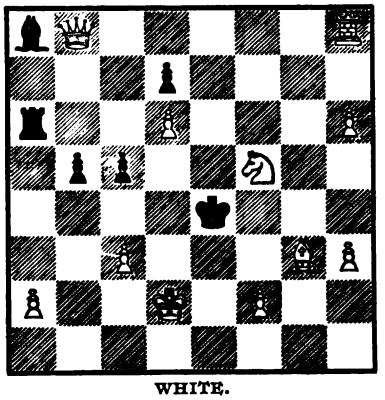

WHITE.

White mates in three moves.

CECIL A. L. BULL.

THIS remarkable problemist was born at Twickenham, in 1869. When but fifteen years old he joined the chess club of his native town, and rapidly advanced to the front rank, so that eventually he twice won the annual club handicap from scratch. Problems, however, always had a peculiar fascination for him, and from the very first he managed to solve all the problems he came across in the London papers. His first appearance in print was on May 9th, 1885, in *The Field*, and in the same year he contributed some good compositions to the *Illustrated London News*, *Weekly Times and Echo*, and *Sporting and Dramatic*, making in all seven problems for his first year. The great encouragement he received from the respective editors of these papers, Messrs. L. Hoffer, J. W. Abbott, I. Gunsberg, and G. A. McDonnell, stimulated him to still greater efforts, so that in the course of 1886 he had published no less than 42 additional problems. This year also saw his first success in an important tourney by his being adjudged the first prize in the big competition of the *Liverpool Courier*, of which the late well-known and reliable H. J. C. Andrews was the judge. This problem was constructed on principles greatly different from those now held by its clever author, nevertheless it possessed many highly meritorious features, sufficient, in fact, to gain it the distinction of top place. Since then his tourney successes have been numerous, there being at least a dozen firsts in his record.

For the last few years Mr. C. A. L. BULL has been a resident of Durban, South Africa, where he became a member of the local club, and in 1894 he won the first prize in the handicap tourney, and in 1895 he again achieved the same feat against thirty strong opponents. Lately he has challenged Mr. Bletcher, the present chess champion of Natal, to a match for the championship, and a grand struggle may be anticipated. The members of the clubs at Durban and Pietermaritzburg have subscribed ten guineas for a gold medal to be presented to the winner.

Appended are some specimens of Mr. C. A. L. BULL'S problem skill. No. 549 is the *Liverpool Courier* first-prize winner, and its author was but sixteen years old when he composed it. The total number of his problems which have appeared in print amount to close upon five hundred.

Being still very young, Mr. C. A. L. BULL bids fair to become one of the very strongest exponents of chess in both its branches, and doubtless he will ultimately prove a brilliant exception to the almost universal rule that a first-class player can never be found in the ranks of the foremost problemists.

For Mr. C. A. L. BULL'S *problems, see following pages.*

PROBLEMS BY CECIL A. L. BULL.

No. 549.
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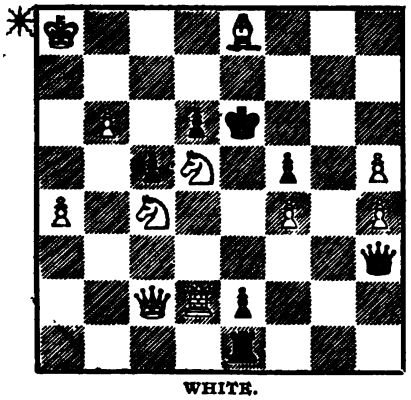

WHITE.
White mates in three moves.

No. 550.
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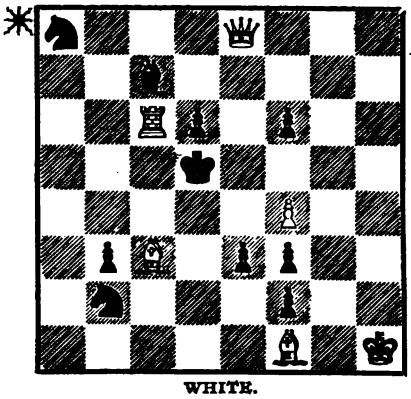

WHITE.
White mates in three moves.

No. 551.
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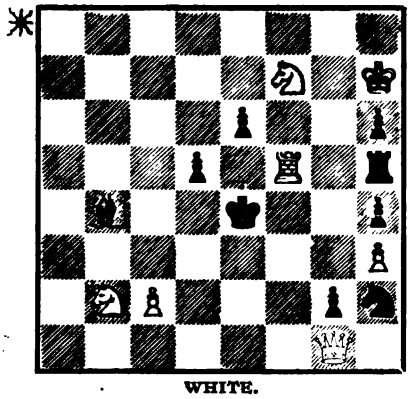

WHITE.
White mates in three moves.

No. 552.
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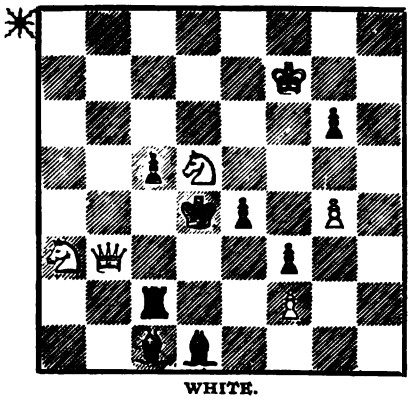

WHITE.
White mates in three moves.

No. 553.
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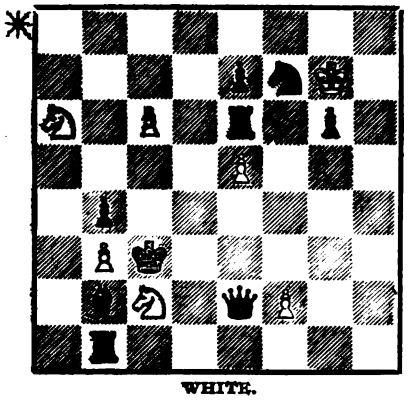

WHITE.
White mates in three moves.

No. 554.
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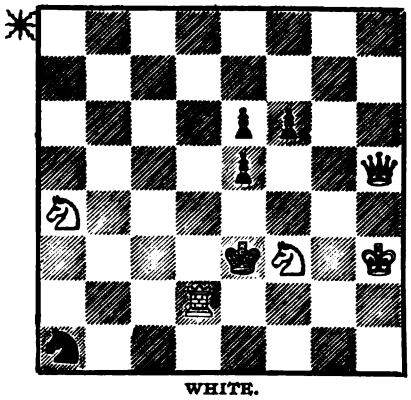

WHITE.
White mates in three moves.

PROBLEMS BY CECIL A. L. BULL—*continued.*

No. 555.
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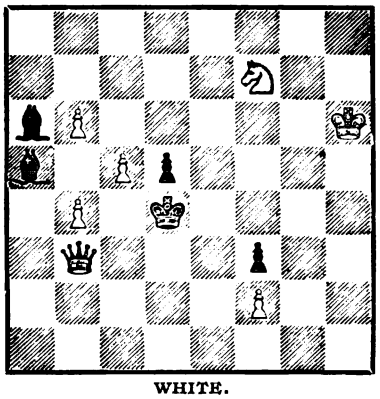

WHITE.
White mates in three moves.

No. 556.
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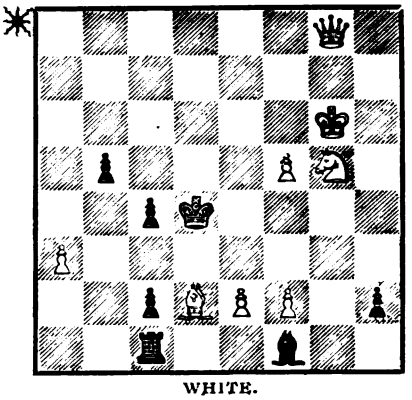

WHITE.
White mates in three moves.

No. 557.
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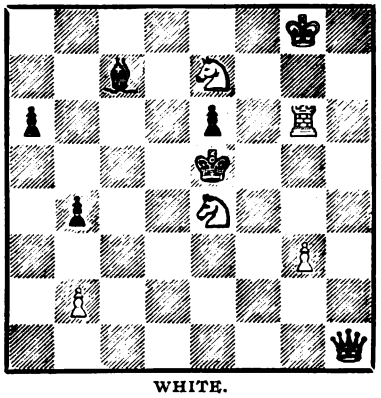

WHITE.
White mates in three moves.

No. 558.
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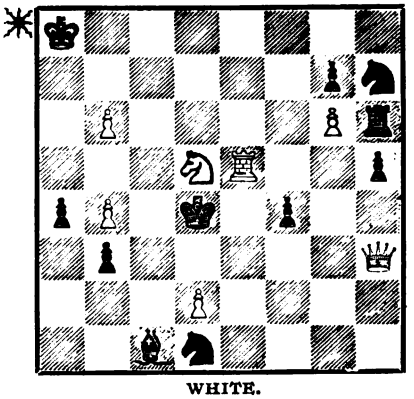

WHITE.
White mates in four moves.

No. 559.
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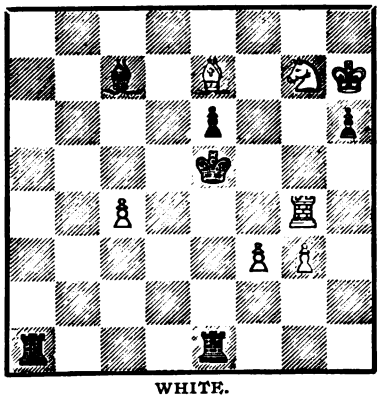

WHITE.
White mates in four moves.

No. 560.
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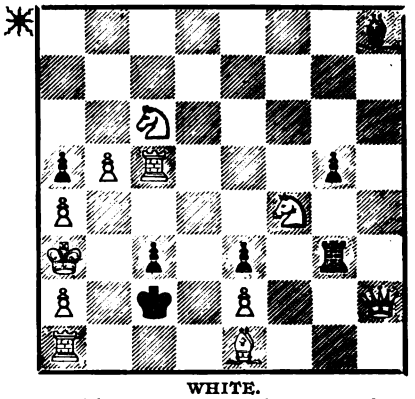

WHITE.
White compels Black to mate in four moves.

THOMAS LETCHFORD.

THIS famous solver was born at Maidstone, Kent, in 1852, and learnt the game somewhere about the time of the Franco-German war. Although a very strong player, Mr. LETCHFORD is, perhaps, more widely known as a solver, and boasts that he never entered a solving competition without gaining a prize, more often than not, a first. Perhaps the most important of a long series of successes being his (*ex æquo*) first in Dr. Hunt's *Hackney Mercury* competition in the *B.C.M.*, 1894, Mr. LETCHFORD also securing the criticism prize.

Occasionally he indulges in composition, but so far none of the positions come up to his ideal of what a problem should be, and he has refrained from publishing.

Mr. LETCHFORD is a vice-president of the Gloucestershire County Chess Association, and has for many years been a prominent member of the Bristol and Clifton Chess Association. Although he has not yet won the coveted champion cup of that Association, he has in each of the last four seasons been a prize-winner in that important contest, securing second prize in the competition just concluded. The county of the Graces has long been regarded as an important chess centre, and so long as men of the stamp of THOMAS LETCHFORD and H. H. Davis are at the head of affairs, there need be little fear of enthusiasm waning, or the brightest and best traditions of the game footled away by indifference and neglect.

JAMES RAYNER.

IT is with a peculiar feeling of gratification and pleasure that we pen these few particulars of the chess life of one of the most popular of our leaders. The memorable North v. South match at Birmingham was the means of opening up a strong personal friendship readily understood by all who have enjoyed the pleasure of his acquaintance, or a perusal of his inimitable "chess problems" in the Young Collector series. One striking proof of the practical value of his articles on composing and solving is shown by the fact of their being translated into many different languages. Another proof, perhaps of more practical value to the author, lies in the fact of the work having, we believe, long since been out of print. It was published by Messrs. Swan, Sonnenschein & Co., London, at the popular price of one shilling. Although Mr. Rayner excels in almost every branch of chess, yet he long ago realised that chess, after all, is but a game, and there is little doubt but what the true charm of chess is lost when every other interest in life is subordinated to its manifold fascinations.

Mr. RAYNER successfully solved the little problem of coming into this world without the aid of a tailor, on July 16th, 1859, and acquired a knowledge of chess from Staunton's handbook, in 1879. He began to compose the following year, and his first problem was published in the *Leeds Mercury* Supplement, in 1880. Since then he has composed some 500 problems for publication, besides a great number that have not been published.

In 1887 he joined the staff of the *British Chess Magazine*, and as editor of the "Problem World" he has considerably enhanced the record of his illustrious predecessor, the late H. J. C. Andrews, both by his genuine enthusiasm for problem work and his graceful literary style.

As a solver, Mr. RAYNER has won some thirty prizes, the most important being the silver medal of the *Mirror of American Sports* International Tourney. He was the only solver who mastered every problem. As judge, he has adjudicated in fourteen tourneys, and invariably given every satisfaction. The following details of his successes as a player and composer will speak for themselves.

We are quite sure Mr. RAYNER'S numerous admirers will re-echo our fervent wish that he, along with his esteemed editor-in-chief, Mr. I. M. Brown, may long continue to direct and rule the destinies of the *B.C.M.* Practically with them it is a labour of love, and the limits of its sphere of usefulness might be considerably enlarged by more generous support.

PRIZE LIST.

	PLAYER.
1881.	Won the Leeds Chess Club Cup, at the odds of P and move, with 32 games won out of 36.
1884.	Divided first and second prize in Class A of West Yorkshire Chess Association, at Leeds.
1885.	Ditto ditto at Dewsbury.
1886.	Won first prize in Class A of W.Y.C.A., at Huddersfield.
1887.	Won "silver king" in Leeds Chess Club.
1888.	Divided first and second prize in Class A of W.Y.C.A., at Bradford.
1889.	Ditto, at Leeds.
1888.	Won championship of Yorkshire.
1889.	Ditto ditto for the second time, thus securing absolute possession of the trophy.

PLAYER.			
In Yorkshire County matches, played at boards 7, 5, 4, 2 and 1 respectively. Score—won 2, lost 2, drawn 2.			
In N. v. S. of England matches, played at boards 21 and 6 respectively. Score—won 1, lost 1.			
Against the "masters," the latter playing simultaneously, etc.—			
v. Blackburne	won 4	lost 1	drawn 2
v. Zukertort	,, 0	,, 1	,, 0
v. Bird	,, 0	,, 0	,, 1
v. Pollock	,, 1	,, 0	,, 1
Total	5	2	4

PRIZE LIST—*continued.*

COMPOSER.

1880. First prize in *Boys' Newspaper* for two-movers.
1880. ,, *Leeds Mercury* Supplement for ditto.
1882. ,, ,, ,, ,,
1882. ,, *Lebanon Herald*, U.S.A., for set of two-mover and three-mover.
1882. First prize in *Lebanon Herald* for three-mover.
1884. ,, *Bradford Observer Budget* for two-mover.
1885. Second prize in *St. John's Globe*, N.B., for three-mover.
1885. Third prize ,, ,, two-mover.
1886. Fourth prize in *Design and Work* ,,
1886. Third prize in *Letts' Household Magazine* ,,
1886. ,, *Mirror of American Sports* for three-mover.
1887. First prize in Yorkshire County Chess Club for three-mover.
1887. Third prize in Counties Association for set of two-mover, three-mover, and four-mover.

COMPOSER.

1887. Special prize in *Bohemian* for three-mover.
1887. ,, ,, sui-mate four-mover.
1888. Second prize in *Northern Figaro* for two-mover.
1889. First ,, *Leamington Chronicle* ,,
1889. Second ,, *Manchester Times* for three-mover.
1889. ,, ,, *Bristol Mercury* ,,
1890. Third ,, *Pen and Pencil* two-mover.
1890. Second ,, *English Mechanic* three-mover.
1890. First ,, Yorkshire Chess Club ,,
1890. Third ,, *Bristol Mercury* ,,
1891. First ,, ,, ,,
1891. Third ,, *English Mechanic* for two-mover.
1891. ,, ,, *Hackney Mercury* ,,
1894. First ,, *St. James' Budget* ,,
1894. Second ,, *Chess Monthly* for four-move sui-mate.

Honourable mention in nine tourneys.

PROBLEMS BY JAMES RAYNER.

No. 561.

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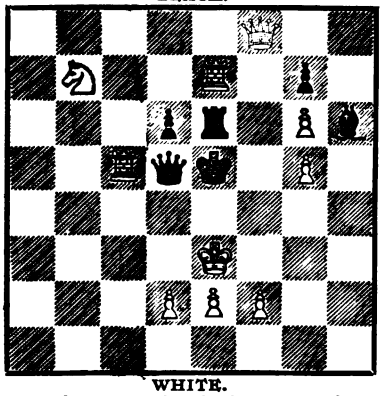
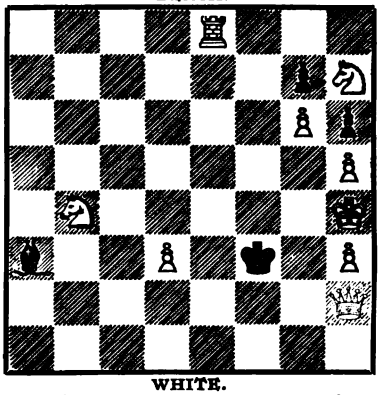


WHITE.

White compels Black to mate in two moves.

No. 562.

BLACK.

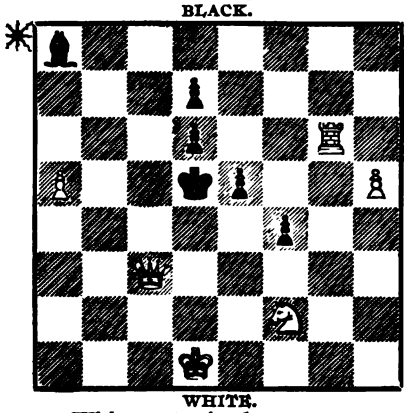


WHITE.

White compels Black to mate in three moves.

No. 563.

BLACK.



WHITE.

White mates in three moves.

No. 564.

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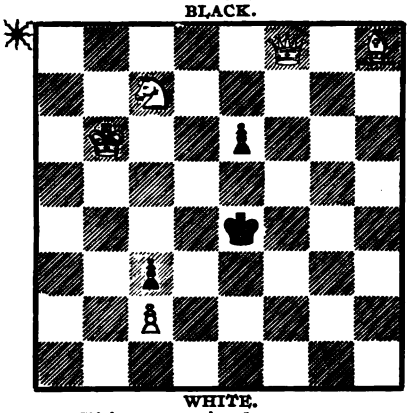

WHITE.

White mates in three moves.

PROBLEMS BY JAMES RAYNER—*continued.*

No. 565.

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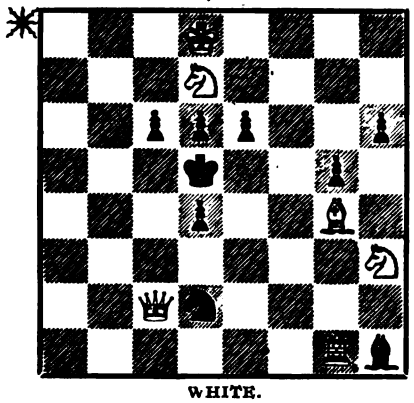

WHITE.

White mates in three moves.

No. 566.

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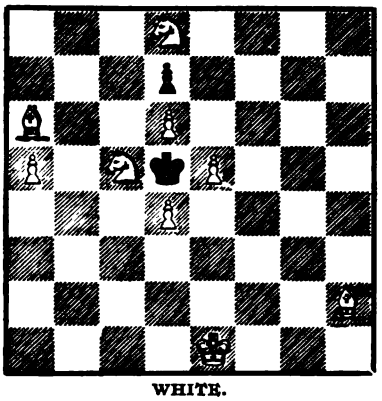

WHITE.

White mates in four moves.

No. 567.

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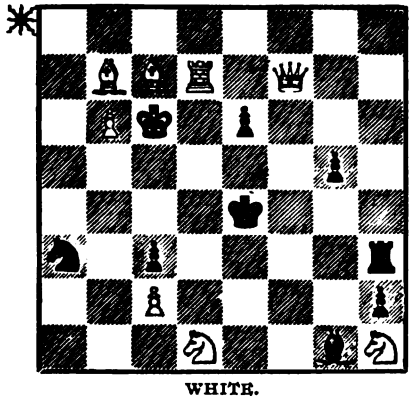
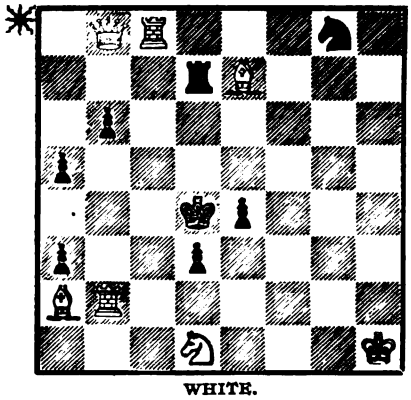


WHITE.

White mates in two moves.

No. 568.

BLACK.



WHITE.

White mates in two moves.

No. 569.

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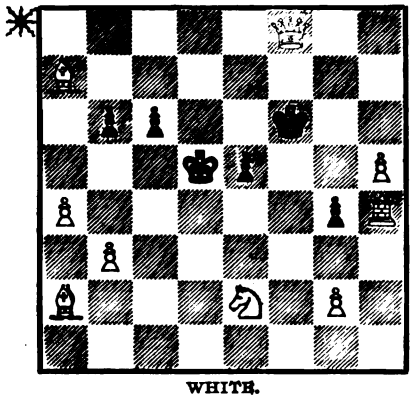

WHITE.

White mates in two moves.

No. 570.

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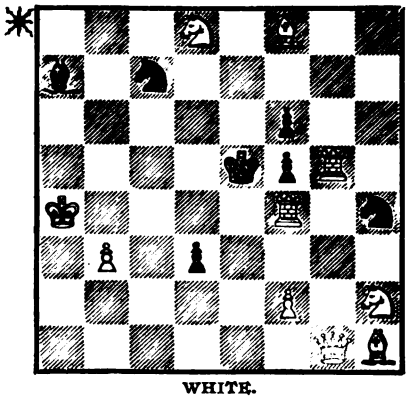

WHITE.

White mates in two moves.

PROBLEMS BY JAMES RAYNER—*continued.*

No. 571.
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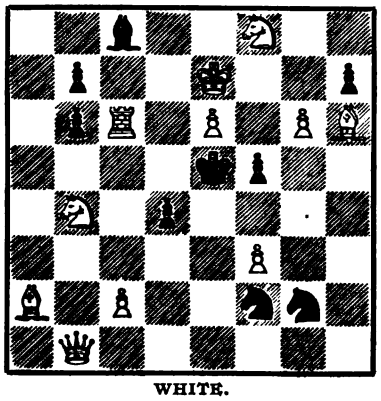

WHITE.
White mates in two moves.

No. 572.
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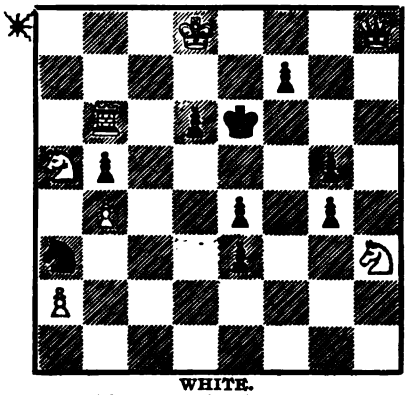

WHITE.
White mates in three moves.

No. 573.
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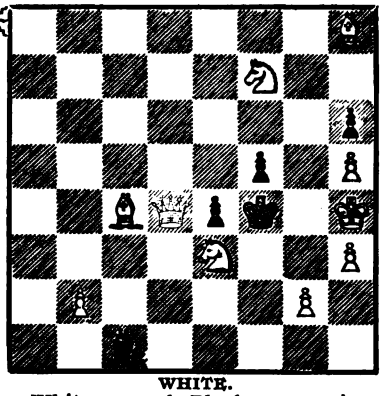

WHITE.
White compels Black to mate in four moves.

"THE PIONEER."
No. 574.
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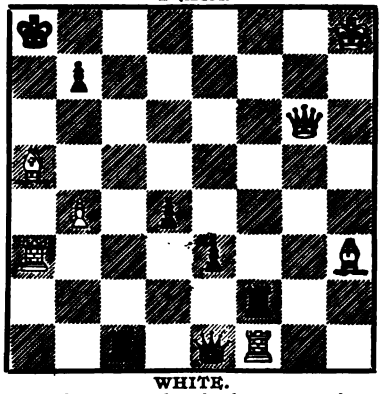

WHITE.
White compels Black to mate in fourteen moves.

No. 575.
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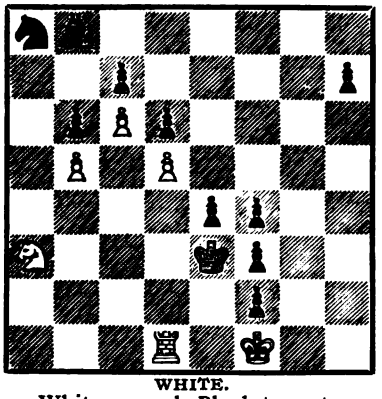

WHITE.
White compels Black to mate in thirty-six moves.

"THE ARTFUL DODGER."
No. 576.
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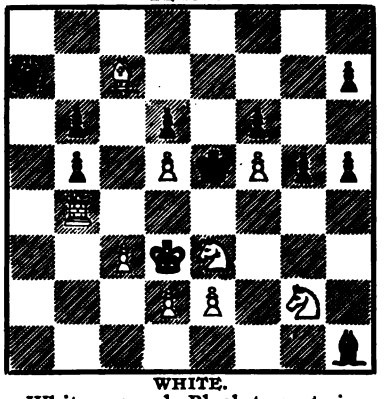

WHITE.
White compels Black to mate in eighty-five moves.

C. D. LOCOCK.

PERHAPS many players who are inclined to pooh, pooh! the efficacy of problem training will be surprised to find that such an expert player, as Mr. LOCOCK has proved himself to be, is equally at home in the sister art. Yet such is the case, and although his fame rests chiefly upon his many brilliant victories in cross-board encounters, the strategetic qualities of his compositions, and the ease and facility with which he penetrates the inmost recesses of a problem, have secured him a place in the foremost ranks of British problemists. Born in 1862, and educated at Winchester College and University College, Oxford, Mr. LOCOCK early displayed a fondness for chess, and for five years he played for Oxford v. Cambridge.

In 1887 he won the amateur championship tournament of the British Chess Association without losing a game. In the Masters' International Tournament, held at Bradford in 1888, he scored seven and a half games against a very powerful array of talent. The Masters' International Tournament, held at Manchester, in 1890, found him somewhat below par, but in 1891 he won the British Chess Club Handicap without losing a game. In 1892 he tied with Bird for fourth prize in the National Masters' Tournament. Emanuel Lasker (then rapidly forcing his way to the throne, so long and honourably held by Wilhelm Steinitz) won the first prize, with a score of nine; James Mason second, seven and a half; Rudolph Loman third, seven; and Messrs. Bird and Locock six and a half each. Seven others competing.

During the past four years Mr. LOCOCK has played some twenty-six match games without losing one. In team matches he has only lost one since 1886. These include the two telephone matches, British Chess Club v. Liverpool; and also the cable match, British Chess Club v. Manhattan Club, 1895, when Mr. LOCOCK, at board three, drew with Mr. A. B. Hodges; and the cable match, British Isles v. United States, March, 1896, when Mr. LOCOCK again drew his game with Mr. E. Hymes on board five.

Partially owing to want of practice, Mr. LOCOCK is gradually retiring from serious chess, although we trust many years will elapse ere he finally says good-bye to the scene of his triumphs. Life is generally voted too short for chess, yet, in addition to the sterling work already alluded to, Mr. LOCOCK has found time to edit the well-known excellent chess column in *Knowledge*, and enrich the already huge store of problems with many strategetical positions. His "Miraculous Adjudicator" and Three Pawns ending, published in the *B.C.M.*, having been greatly admired by connoisseurs.

Mr. LOCOCK has favoured us with a few humorous remarks on what he terms "the vice of problem-making," and with these we conclude our sketch of perhaps the strongest living amateur player-problemist.

He says: "My first introduction to the vice of problem-making arose from a rather peculiar circumstance. The manner of it was in this way. When I was a boy at Winchester, and about half my present age, I used to amuse myself by solving the two-move problems which appeared in the various sporting weeklies affected by the school, rejoicing greatly to see the initials C.D.L. in print under the heading 'correct solutions.' One week a three-mover (Queen and Pawns only) appeared in the *Sporting and Dramatic*. My previous experience of two-movers led me to infer at once that the key must be 1Q-R sq. Finding, curiously enough, that this key did not work, I decided that the problem must be altered till it did. The task was accomplished, and my 'entirely new and original problem' boldly sent to the martial chess editor, who first 'cooked' it and then published it (amended) within a month of the appearance of its prototype. I still cherish 'Mars'' letter containing a testimonial from B. Horwitz, to the

My first "original" problem.

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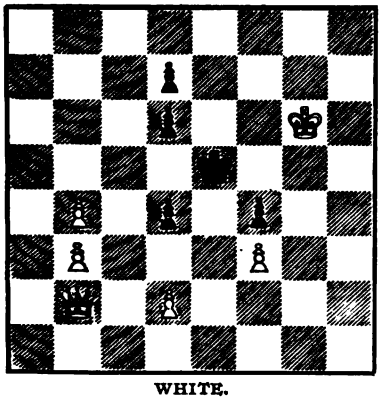

WHITE.

White mates in three moves.

effect that the problem was 'very pretty.' I may mention, by the way, that the main variation (1P-Q4) was an absolute fluke; the mate baffled me for a long time. This, then, was my first plagiarism; of the others I will forbear to speak until they have won the prizes which they justly merit.

"NOTE.—In flagrant cases of plagiarism it is advisable to shift the King's side pieces to the Queen's side, and *vice-versâ*. The secret then will be guessed only by ——*

"After this daring commencement I went through the usual routine of flight-square two-movers, until I arrived at my present stage of mediocrity. Three-move problems I rather avoid, composing, perhaps, one a year, and a fair percentage of these have been 'cooked.' I have not yet composed my first four-mover; when I do, it will probably be a thing with many keys. Nor have I, strange to say, yet achieved a two-move sui-mate, with the exception of a monstrosity with two Black Bishops on the same colour. But anything from five to fifteen moves I positively revel in.

"My method of composition is as follows: After making the necessary preparations for an all-night sitting, I first set up the 'idea' on a chess-board. (A hint as to the manner of obtaining the best ideas will be found above, but there is an alternative plan, viz., to take a variation of 'that dull eternal Ruy-Lopez' and make it into a problem. Nos. 584 and 585 in the present work are Ruy-Lopez problems. Having finished the idea in a decent and economical form, with two or three variations, I proceed, if desirable, to add variations, always with a strict regard to economy of force, turning the board round every half-hour or so, until I have composed perhaps half-a-dozen entirely different problems, all on the same theme. These I send in for a tournament, in which one (usually the worst) gets first prize, another second, and the rest honourable mention. But perhaps I am confusing my dreams with the reality. Of course the whole night is not invariably required; simple positions may be set up almost *impromptu*, and prove sometimes as puzzling to the comparatively experienced solver as the more elaborate versions. Here are two or three two-movers not worth diagrams, but eminently suitable to the beginner:

(*a*) White—K-K2, Q-Q2. Black—K-K5, Ps-K4 and KB4.
(*b*) White—K-QKt5, R-KB3, Bs-QB2 and Q6, P-KB5. Black—K-Q5.
(*c*) White—K-KR7, Q-QKt5, Bs-QR7 and Q7, P-K3. Black—K-KB3, P-K5.

"My opinion on problems are decidedly heterodox, so much so, indeed, as perhaps to be unfit for publication. The heterodoxy relates mainly to two points: (1) duals and (2) purity of mates. In the first place I do not consider that a dual is any but a very trifling blemish in a 'threat' problem. Black is supposed to perceive the threat, which may be of a commonplace character, and to have sufficient intelligence and energy to defend himself against it. If he prefers to die like a fool and a coward, White must, perforce, choose the mode of death, the result being a dual. Nor ought Black to make such a bad defence to the threat as to leave open more than one other way of terminating his misery.

"I once composed a two-mover (*Chess Monthly*, No. 1386) in which the key, though somewhat subtle and unexpected, left open a double threat. Black was presumed to have the wish to live, and sufficient intelligence to see at least one of the threats at a time, though not, perhaps, both at once. Accordingly, as he defended himself against one threat, he found himself mated by the other, and *vice-versâ*. Finally, grasping the double nature of the threat, he made use of defences available against both, always to find that he had left the way open for another mate. But if Black declined to make any defence at all, of

* Guess who!—ED.

course both the threats would work, the result being 'numerous duals,' or, more accurately, one dual repeated numerous times. And yet, in spite of this (such is my heterodoxy), I do not consider the problem one of my worst.

"Of course double-threat problems have been composed, by myself and many greater, in which Black cannot help stopping one of the mates, if not both. But apart from the fact that the variety becomes necessarily limited, there is hardly, perhaps, the same interest in a threat-problem in which the man threatened is deprived of the exercise of his reason and turned into a mere automaton.

"In a non-threat problem a dual is, of course, a far more important defect, but even here I do not consider with some that the presence of a single unavoidable dual should necessarily debar an otherwise admirable problem from attaining to the highest honours.

"Secondly, I am at variance with received opinions on the subject of 'mates and their merits,' especially in connection with their 'purity.' I do not go into ecstacies over a problem with half-a-dozen or more 'absolutely pure mates,' merely because they are absolutely pure. On the contrary, such a problem is usually commonplace, for the simple reason that all the pure mates have been utilised again and again. 'Be pure, sweet mate, and let who will be clever,' is a misquotation which I cannot endorse. Speaking quite literally, I prefer that a mate should be clever rather than pure; but, of course, both if possible.

"Nor does the sight of a 'mirror' mate throw me into a state of rapture. I hold it more artistic that White should cunningly take advantage of the hampering position of the Black King's forces rather than slay him, solitary and unprotected in an open field, surrounded by an immense force apparently afraid to come too near.

"But if I care nothing for 'mirror' mates, and little, apparently, for purity, what, it may be asked, *do* I admire, say in a two-move problem? I answer: *strategy*, combined with difficulty, a cunning key, and good 'tries.' This latter quality especially, I think, is not sufficiently taken into consideration by the problem judge. Occasionally I construct a problem purely for the sake of the 'tries.' No. 579 is an instance. No. 584 has a "try," which deceived dozens of solvers in the *Morning Post* two or three years ago.

"The twelve problems here given are fair specimens of my published work, which is, I believe, not quite of the first excellence. My fame as a composer rests, if anywhere, on the 'three Pawns ending,' published in the *British Chess Magazine*."

PROBLEMS BY C. D. LOCOCK.

No. 577.
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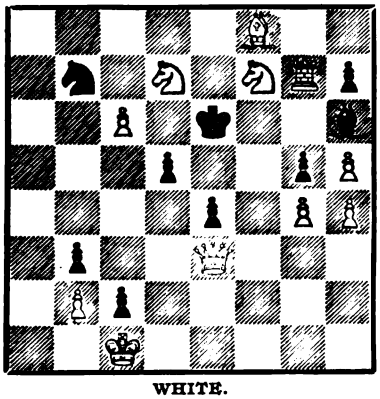

WHITE.
White mates in two moves.

No. 578.
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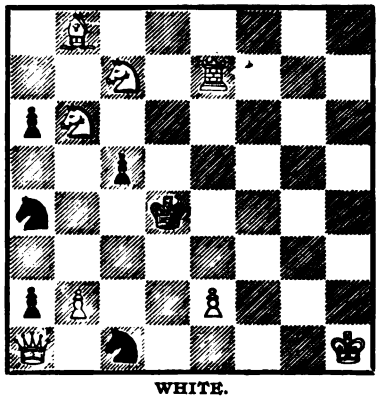

WHITE.
White mates in two moves.

PROBLEMS BY C. D. LOCOCK—*continued.*

No. 579.
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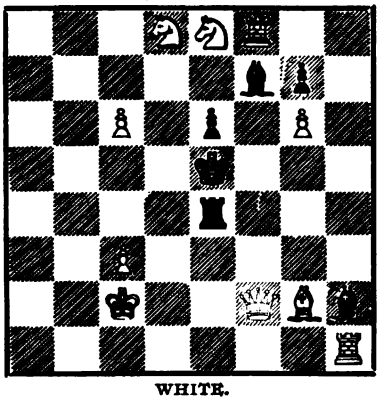

WHITE.
White mates in two moves.

No. 580.
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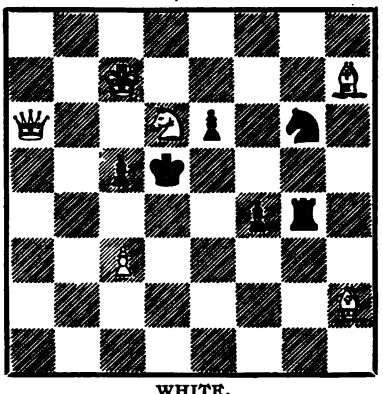

WHITE.
White mates in two moves.

No. 581.
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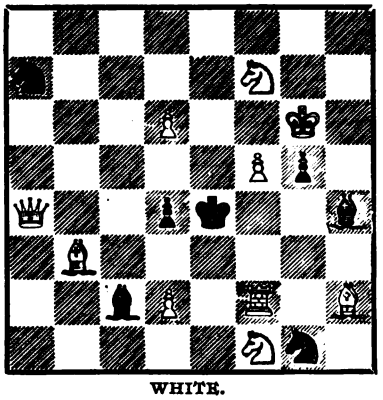

WHITE.
White mates in two moves.

No. 582.
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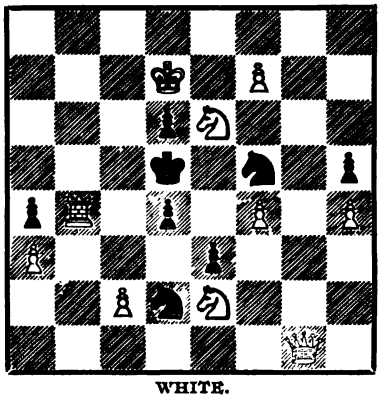

WHITE.
White mates in two moves.

No. 583.
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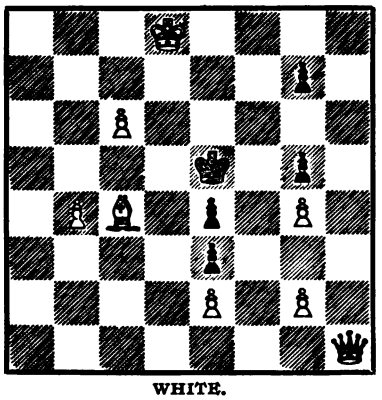

WHITE.
White mates in three moves.

No. 584.
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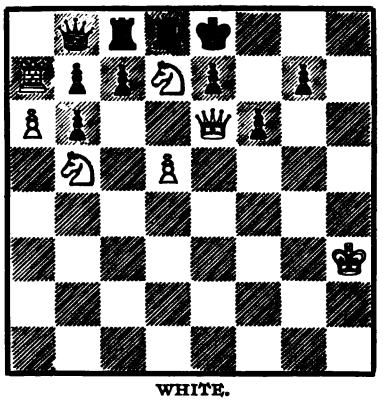

WHITE.
White mates in three moves.

PROBLEMS BY C. D. LOCOCK—*continued.*

No. 585.

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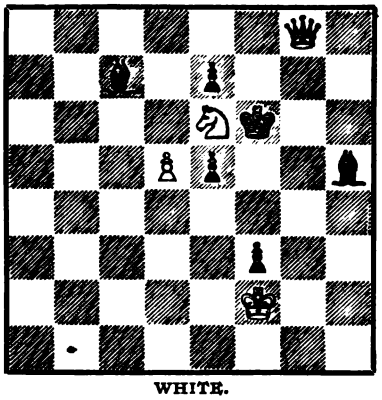

WHITE.

White mates in eight moves.

No. 586.

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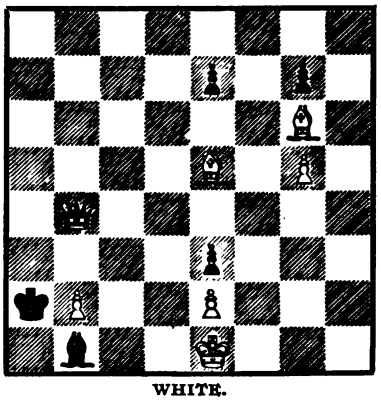

WHITE.

White compels Black to mate in eight moves.

No. 587.

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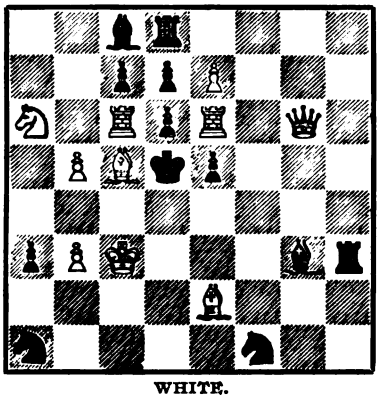

WHITE.

White stale-mates his own King in fifteen moves.

"THE MIRACULOUS ADJUDICATOR."

No. 588.

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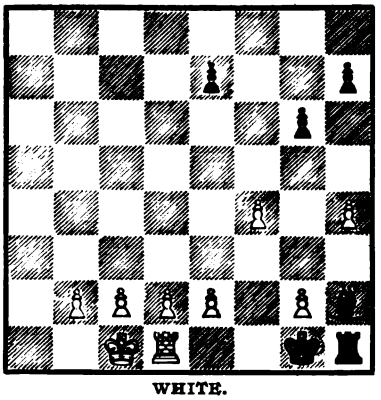

WHITE.

Position from a game in which Black conceded the odds of Pawn and move. Show that Black has now a legal right to announce mate in one move.

J. WRIGLEY, OF SHAW.

WE cannot say with precision, but will put forth as a theory, that something in the Lancashire cotton towns—perhaps the never-ceasing procession of business, pleasure, and rest—aids very materially the progress of the chess student. An era of action creates geniuses, a district full of life encourages progress, and this theory helps to explain how Shaw, a part of Oldham, is blessed with quite a little galaxy of chess-problem composers.

The subject of this sketch was taught chess at the age of sixteen. He joined the local chess clubs with the object of strengthening his power as a player, and in this he so far succeeded as to be able to win the first prize in the handicap of the Shaw Chess Club. He now commenced solving, in which branch, too, he was successful, winning several prizes, the first of which was obtained in the *Oldham Chronicle.* It can easily be imagined how an ordinary solver may obtain a prize in an inferior tourney. There is nothing extraordinary in *that,* but it is more creditable to have obtained eight prizes in different tourneys, and this feat has been achieved by Mr. WRIGLEY. Composing now attracted his attention, and in this branch he has met with good success. Though his problems have no exceptional merit, yet they are all fairly good, and the fact that he has won two prizes testifies to their quality. He has composed about fifty problems. The reader is left to form his own opinions regarding them, and though he will not find them faultless, he may see much to admire in them. It is advisable to compare them with the masterly productions of the experts, which are given in this work, and in that manner their failings and merits will become more prominent.

For Mr. J. WRIGLEY'S *problems, see following page.*

PROBLEMS BY J. WRIGLEY.

No. 589.

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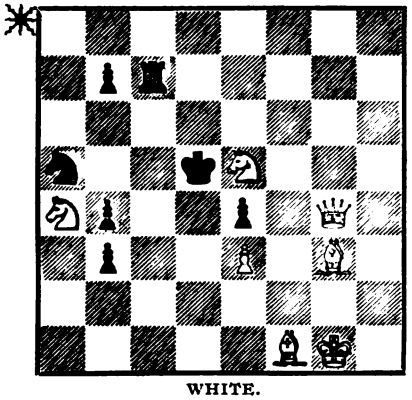

WHITE.

White mates in two moves.

No. 590.

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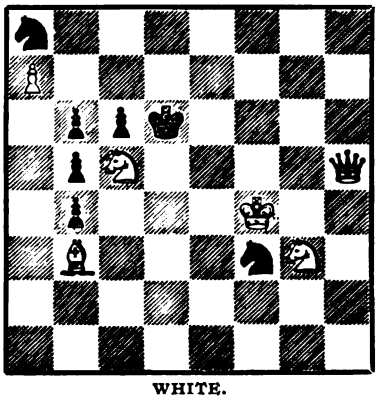

WHITE.

White mates in two moves.

No. 591.

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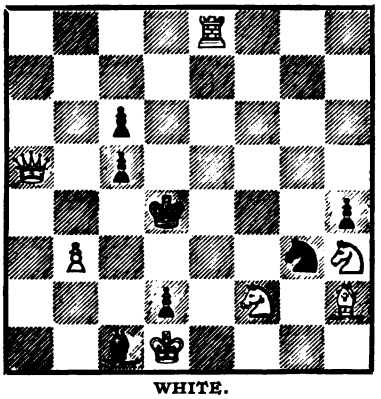

WHITE.

White mates in two moves.

No. 592.

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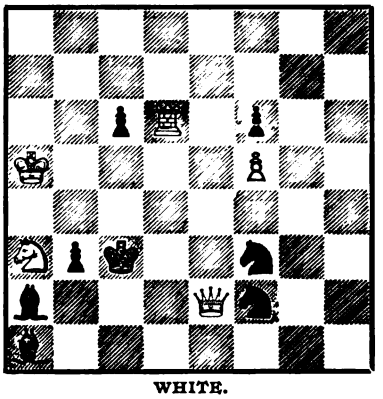

WHITE.

White mates in two moves.

JOHN KEEBLE, NORWICH.

FOR many years Mr. KEEBLE has taken an active interest in chess, and whether as solver, composer, player, or tourney judge, he has invariably acquitted himself well. In all he has composed about 140 problems, but as he has not reserved the best of them for tourneys, his prize list is not so large as it otherwise would be. His principal successes include :—First prize *Hull Bellman* tourney, two-movers, 1878; third prize *B.C.M.* self-mate tourney, 1887; first prize *St. Louis Globe Democrat Chancellor* tourney, 1887; third prize *Pen and Pencil* tourney, two-movers, 1889; first prize *Norwich Mercury*, for self-mate, 1889; second prize *Sunny South* tourney, for self-mate, six to eight-movers, 1889; first prize *B.C.M.* self-mate tourney, two-movers, 1890. In addition to these he has obtained several prizes for puzzles in Christmas chess-columns, a phase of chess in which he has taken an especial interest, his best work in this line having been contributed to the *Leeds Mercury* and *Jamaica Gleaner*. From the latter we extract the following humorous specimen of his ingenuity :—

"A GRAND ANTIQUARIAN DISCOVERY."

AMONGST the many discoveries of ancient documents none possess greater interest to chess problemists than that of some MSS. relating to the reign of Alexius Comnenus, Emperor of Constantinople. It is recorded in the *Alexiad* of Princess Anna Comnena that this Emperor used to divert his mind from the cares of State by playing at chess, and from the MSS. now brought to light we have been able to decipher the following position, which is attributed to him, and was apparently composed just 800 years ago :

ALEXIUS COMNENUS, A.D. 1089.

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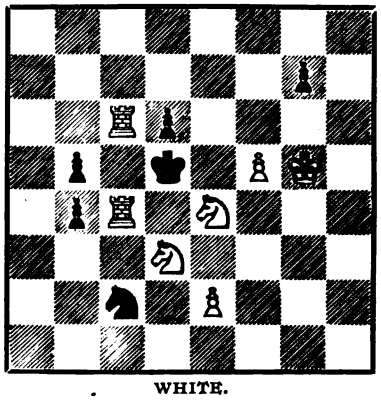

WHITE.

White mates in two moves.

This is said to have been highly appreciated. We, therefore, think it desirable to give modern solvers the opportunity of discovering for themselves the solution, which so greatly pleased the learned men at the Court of Alexius I.

Mr. KEEBLE has frequently figured at the head of solution tourney score lists, whilst locally he is, perhaps, better known as a player, having taken part in a great many matches for the Norfolk, Norwich, and other local clubs. In 1884 he won the championship of Norfolk, after a long contest, in which fifty-two players were engaged. Occasionally Mr. KEEBLE has given simultaneous performances, playing ten to fifteen opponents at a time, and twice he has managed to complete the series without losing a game.

His selection of problems should be much admired, the long sui-mate being a gem of the first water.

PROBLEMS BY JOHN KEEBLE.

No. 593.
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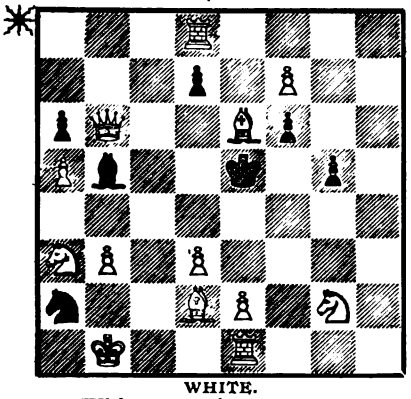

WHITE.
White mates in two moves.

"THE TWO BULLETS."
Nos. 594 and 595.
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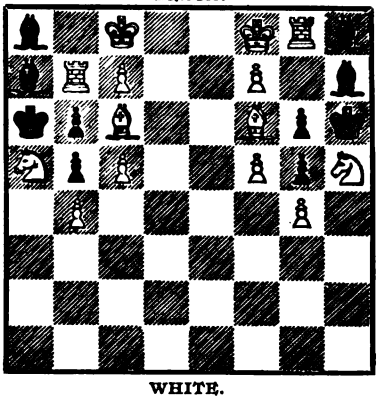

WHITE.
White mates in two moves in each.

CONDITIONAL PROBLEM.
No. 596.
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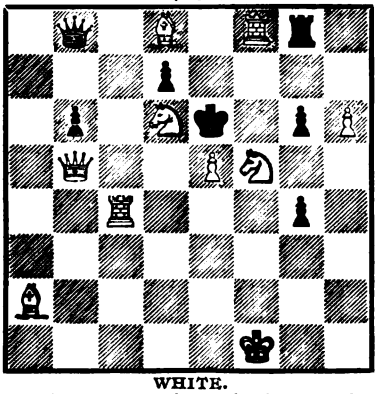

WHITE.
White mates, with a double check, in three moves.

No. 597.
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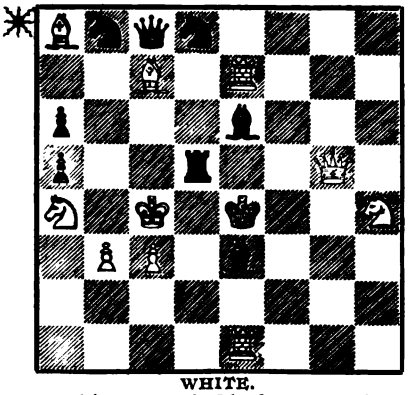

WHITE.
White compels Black to mate in two moves.

No. 598.
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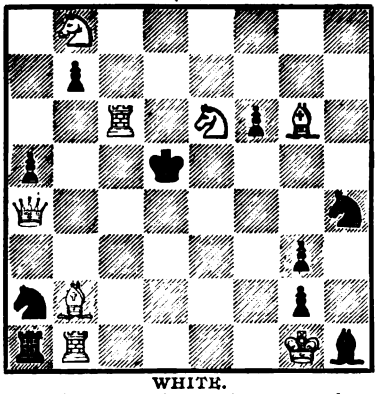

WHITE.
White compels Black to mate in three moves.

No. 599.
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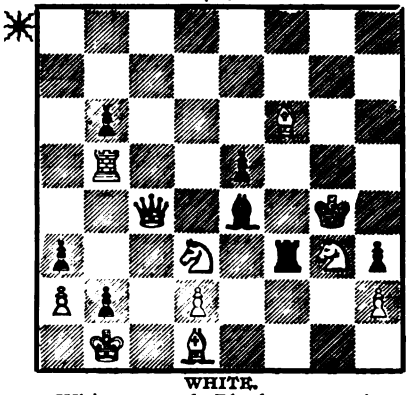

WHITE.
White compels Black to mate in eight moves.

W. S. BRANCH.

A NATIVE of Hastings, Mr. BRANCH resided for many years at Brighton and Lewes. In 1873, at the age of nineteen, he was one of the first company of chessists who gathered together at the Brighton "Corporation Chess Room," while a few years later he assisted in the formation of the Lewes Chess Club, of which shortly afterwards he became the secretary, in which position he worked well for the advancement of this new organisation. So successful, indeed, were his efforts in this direction that, upon his removal to Cheltenham in 1889, his fellow members presented him with a testimonial.

In his new home he quickly recommenced his labours in the cause of chess. For finding that there was no club at Cheltenham, he strongly advocated the formation of one in the local press, and helped by the borough member and other influential citizens, succeeded, as at Lewes, in this laudable ambition. Indeed, his most sanguine expectations must have been more than realised, for he very soon found himself match captain and secretary of a really strong club, a position which he has continued to hold with conspicuous success. As to his reputation as a player, is it not chronicled in the records of the Cheltenhamites how he won their first championship tourney with a score of 24 out of a possible 26? Is it not written how upon many occasions he has upheld the honour of his club?

Again, in editorial work he has a deservedly high reputation; his brilliant articles upon "Ancient, Mediæval, and Modern Chess," which from time to time have appeared in his column in the *Cheltenham Examiner*, being exceedingly popular. This column, by the bye, he has edited since its commencement, and many of his problems, eight of which we give herewith, have appeared therein. It is rather of these latter that we wish to speak, and here again he has been successful. Readers of the chess columns of the *Daily News*, *Cheltenham Examiner*, *Bristol Times*, *Scholastic Globe*, and *Brighton Society* can testify to his skill as a composer, and so without further ado we present the problems which he has kindly placed at our disposal.

PROBLEMS BY W. S. BRANCH.

No. 600.

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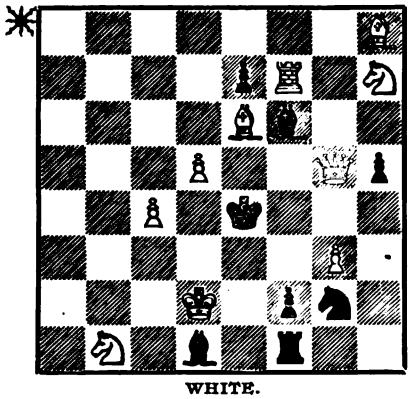

WHITE.

White mates in two moves.

No. 601.

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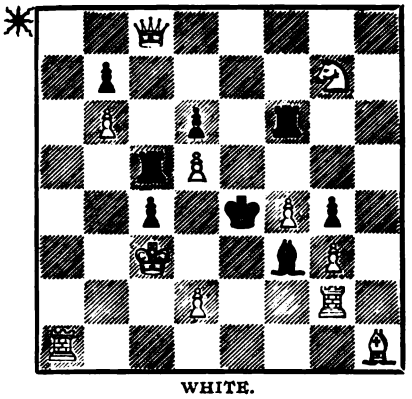


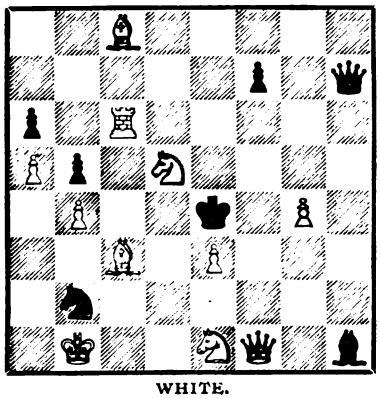
WHITE.

White mates in two moves.

PROBLEMS BY W. S. BRANCH—*continued.*

No. 602.

BLACK.

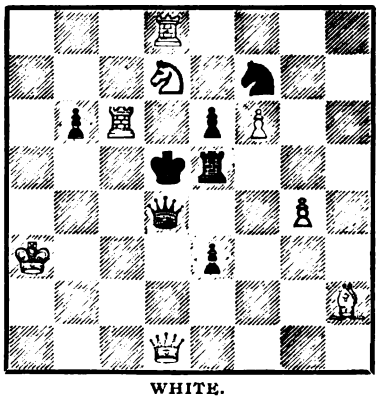


WHITE.

White mates in two moves.

No. 603.

BLACK.

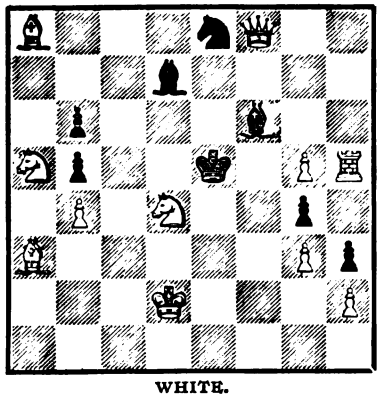


WHITE.

White mates in two moves.

No. 604.

BLACK.

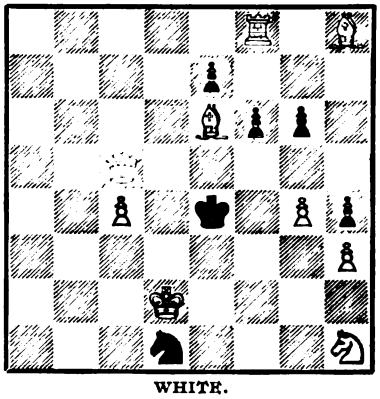


WHITE.

White mates in two moves.

No. 605.

BLACK.

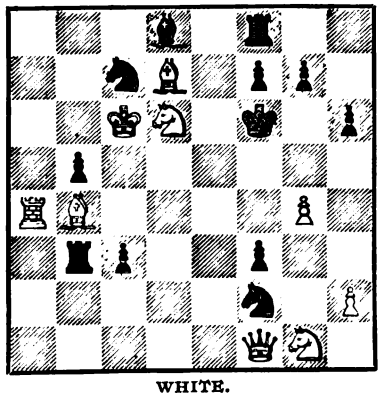


WHITE.

White mates in two moves.

No. 606.

BLACK.

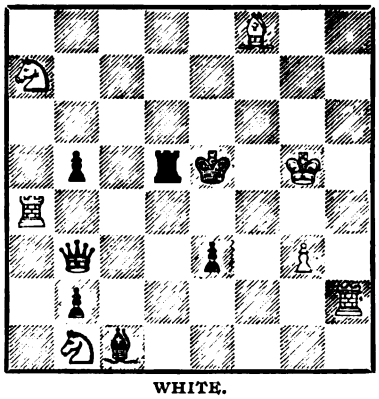


WHITE.

White mates in three moves.

No. 607.

BLACK.



WHITE.

White mates in three moves.

W. TIMBRELL PIERCE.

"SOUND THE LOUD TIMBREL!"

THE limited space at our disposal scarcely enables us to do justice to the subject of this sketch, whose chess work extends over a quarter of a century. Mr. W. T. PIERCE is the younger of two famous brothers, whose names have for many years been identified with the better side of chess, and was born in 1839. He was educated at King's College, and articled to Mr. Lewis Cubitt, Architect. He subsequently practised his profession for several years in London. In 1873 he published a treatise on descriptive geometry, which was very well reviewed. About this time he occupied the post of Lecturer of Practical Geometry at King's College, London, and for a short time at Harrow School. During the whole of this period Mr. PIERCE practised problem composition. He has in two successive years won the Sussex Challenge Cup and several other prizes. Latterly Mr. PIERCE abandoned problem compositions in favour of analysis of the openings, and has contributed articles thereon to the *British Chess Magazine* since its commencement.

In 1873, in conjunction with his elder brother, the late Mr. James Pierce, M.A. (than whom no kindlier friend of chess ever wielded a pen or chanted a strain in its praise), he published a collection of problems, 300 in number, and a few years later they published a work which has rendered them famous amongst all chess players. It is called "English Chess Problems," and is a collection of 608 problems by English composers, forming a handsome volume, three times the size of their first work. Another book, the joint production of the brothers in 1888, was the "Pierce Gambit Papers and Problems," giving particulars of the Pierce Gambit (an offshoot of the Vienna Opening), and containing many charming chess poems and sketches. As regards the Pierce Gambit, of which Mr. W. T. PIERCE claims the parentage, he believes that, theoretically, the attack and defence have equal chances, but in practical matches that have been played both in England and Germany to test its merits, as also in many correspondence games, the attack has generally prevailed.

PROBLEMS BY W. T. PIERCE.

No. 608.

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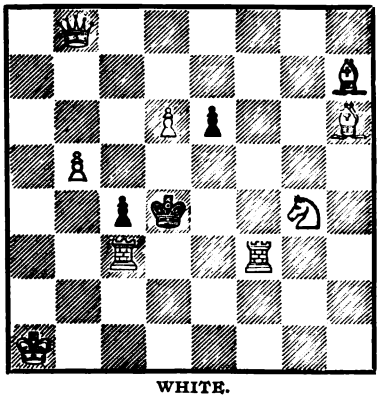
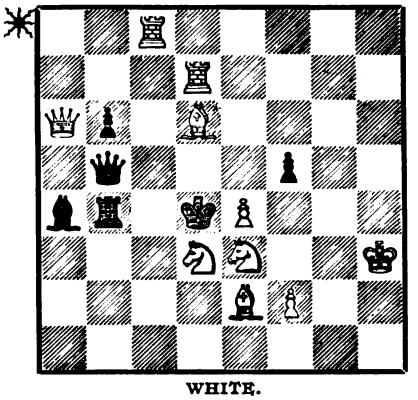


WHITE.

White mates in two moves.

No. 609.

BLACK.



WHITE.

White mates in two moves.

PROBLEMS BY W. T. PIERCE—*continued.*

No. 610.

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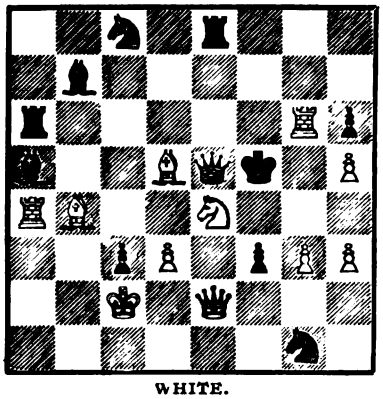
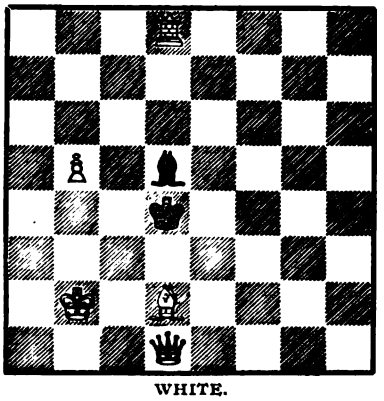


WHITE.

White mates in three moves.

No. 611.

BLACK.

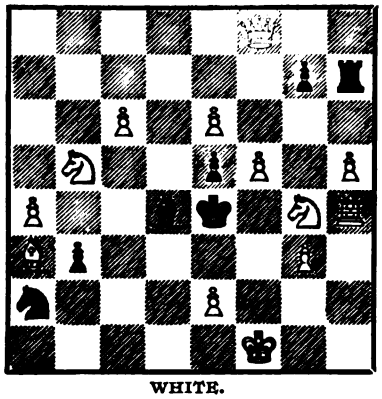


WHITE.

White mates in three moves.

No. 612.

BLACK.

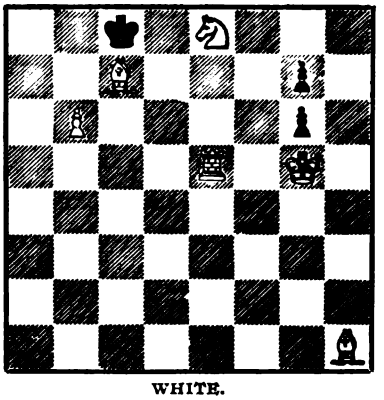


WHITE.

White mates in three moves.

No. 613.

BLACK.

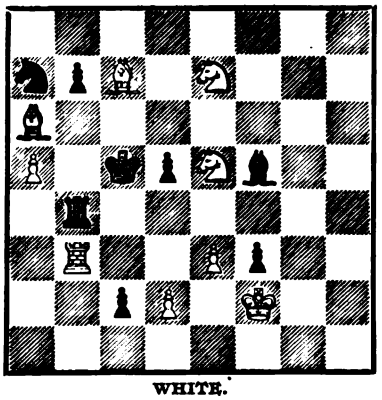


WHITE.

White mates in three moves.

No. 614.

BLACK.

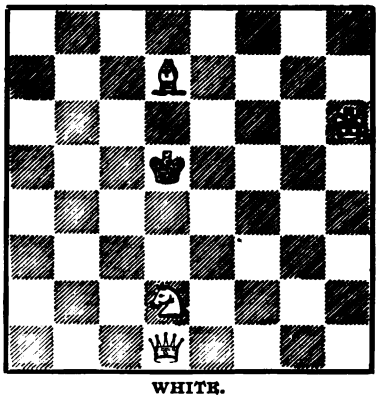


WHITE.

White mates in four moves.

No. 615.

BLACK.



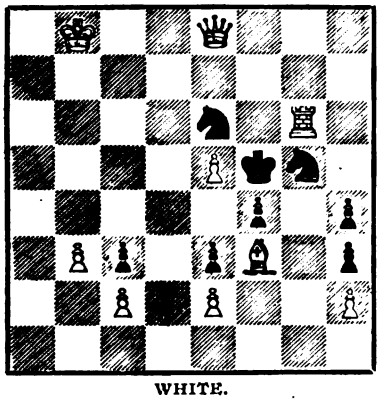
WHITE.

White mates in four moves.

PROBLEMS BY W. T. PIERCE—*continued.*

No. 616.

BLACK.

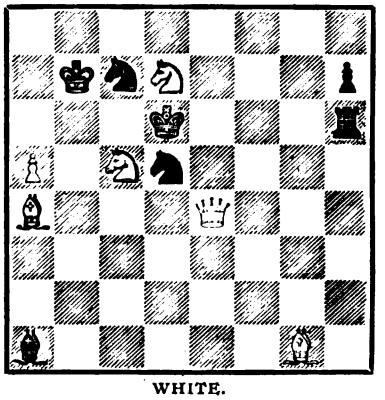


WHITE.

White mates in four moves.

No. 617.

BLACK.

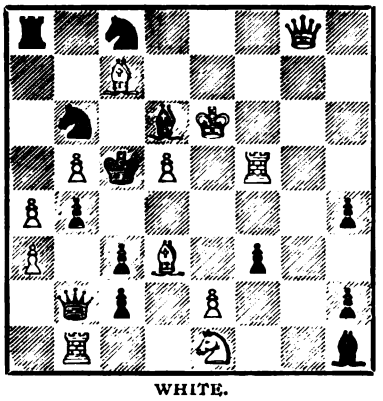


WHITE.

White mates in four moves.

No. 618.

BLACK.

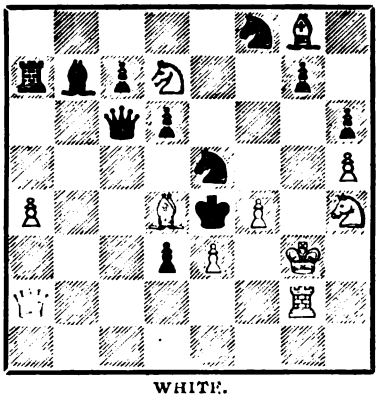


WHITE.

White mates in five moves.

No. 619.

BLACK.



WHITE.

White mates in five moves.

ALFRED CLEMENT CHALLENGER

HAS rapidly made his mark as a capable composer, and with a little more experience he will probably attain still greater perfection. He was born October 24th, 1872, in South Lambeth, and first became acquainted with chess in 1891 through the columns of the *Evening News*. After some two years' solving he began to compose, his first composition appearing in the *City Press*, in April, 1894. Since that time he has contributed some 150 problems to the various chess columns, his generosity in this respect being a most commendable feature. He has competed in two tourneys, and was awarded a prize in each. Although much discouraged by the disqualification of one of his prize-winners, in the early part of his short career, but, as he was acquitted of plagiarism by the chess editor of the *Schoolmaster*, in which column the problem was published, the fatal likeness only prevented him from receiving a prize he had won on his merits.

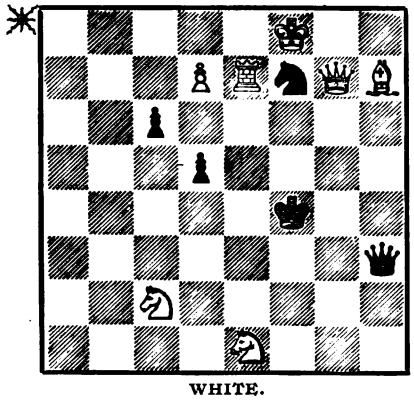
His early lessons on composition were obtained from Mr. B. G. Laws' excellent little treatise, "The Two-move Chess Problem," and latterly he has commenced studying the celebrated text-book by Messrs. Laws, Planck, Andrews, and Frankenstein. With two such excellent guides, Mr. CHALLENGER, who possesses plenty of patience and "sticktoitiveness," should eventually attain the high-water mark.

Recently he was complimented by an illustrated sketch of his chess work in the *Penny Illustrated Paper*, Mr. Gunsberg aptly describing him as the "*P.I.P.*" champion composer.

PROBLEMS BY A. C. CHALLENGER.

No. 620.

BLACK.

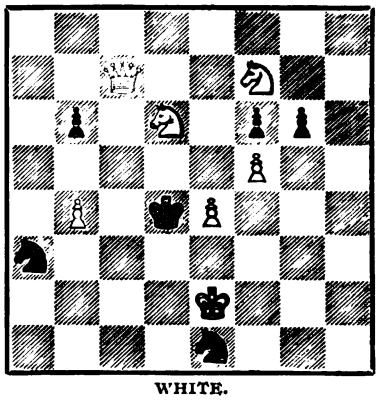


WHITE.

White mates in two moves.

No. 621.

BLACK.



WHITE.

White mates in two moves.

PROBLEMS BY A. C. CHALLENGER—*continued.*

No. 622.

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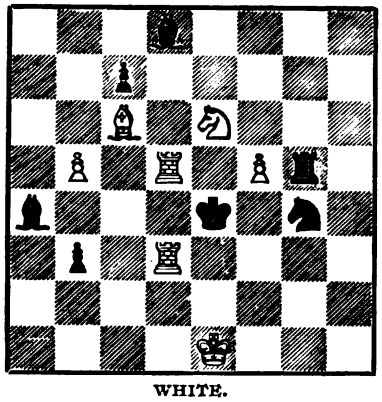

WHITE.

White mates in two moves.

No. 623.

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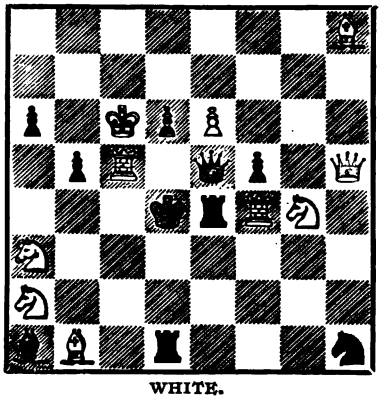
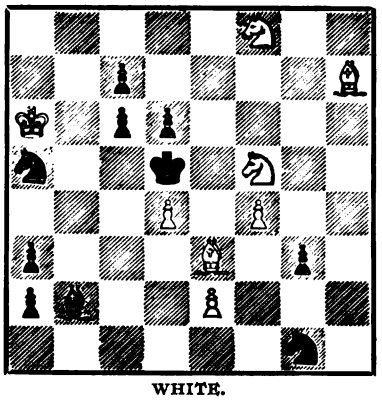


WHITE.

White mates in two moves.

No. 624.

BLACK.

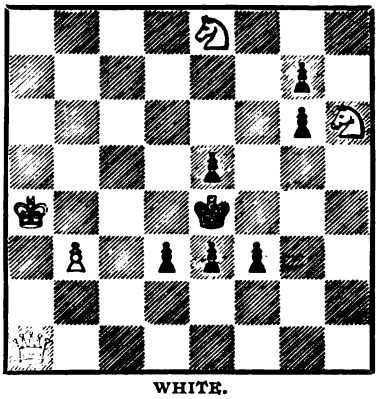


WHITE.

White mates in three moves.

No. 625.

BLACK.



WHITE.

White mates in three moves.

F. R. GITTINS.

"I ask not! I care not! where fortune may be!
But I know I'm in excellent company!"

LITTLE did I dream in the earlier stages of my problem work that within the short space of seven years it would be my privilege to present to an admiring and indulgent public such a work as I fondly hope the BOUQUET will be found to be. And, indeed, the very magnitude of the conception frightened many of my best friends, as at times it frightened me. Still, many hands make light work, and faint heart n'er won fair lady, and so bit by bit the garland was wound, and this long cherished dream of many earnest well-wishers became *au fait accompli.* Chess has, unfortunately, a terrible fascination for some minds, and is primarily responsible for their failure to utilise the best opportunities of life. To such it will be amusing to learn that the whole of my work on the book has been done in the leisure hours of a busy business year, and it has been no unusual occurrence to find, on returning home late in the evening, a shoal of letters, *re* the BOUQUET, waiting to be answered. To some extent this fact will explain the apparent unreasonable delay, and also any defects the experienced writer may detect.

The following, perhaps somewhat too flattering, account of my earlier work in the problem world is taken from the *B.C.M.*, March, 1896:—

"The publication of the CHESS BOUQUET, by F. R. Gittins, is a fitting opportunity for a brief sketch of its talented author. Apart from this book, which is likely to be a very valuable addition to chess literature, Mr. Gittins is justly entitled to a notice. He has won distinction so frequently—as a solver, perhaps, oftener than any other—that his name is a household word to composers and solvers. His presence in a solution tourney is a sure sign that there will be a stiff contest for his rivals, and a cruel fate awaits any unsound problems.

"Frederick Richard Gittins was born in Birmingham, on July 9th, 1867. He was taught chess when quite a boy, but his occupation prevented him for some years from taking much interest in the game. After a lapse of about eight years he was able to afford more time, and he threw himself into the game with characteristic enthusiasm. A two-move problem aroused a desire for solving, and he studied Rayner's 'Chess Problems' in the Young Collector series with pleasure and profit. From that point he rose rapidly, and success followed success with astonishing regularity. When in form his style is that of the lightning order. He seems to penetrate into the innermost recesses of a problem at a glance. Like the famous B. G. Laws, whom as a solver he greatly resembles, he follows out the solution, no matter how intricate, without much effort. He rarely spends much time at a sitting upon a single position, indeed, his advice, based upon a long and successful experience, is that it is much better to give ten minutes each time on three different days than to give one period of half an hour. Mr. Gittins has proved the value of this, for by it he has mastered every possible kind of problem, including 'Challengers' in these pages, which have baffled others. As a composer, he has scarcely attained the same height as a solver, but he is, nevertheless, a very clever and fairly prolific author. One great feature is his versatility. He can scarcely be called a man of one idea, for he composes direct-mates and sui-mates, long-rangers and short ones, conditional problems and puzzles, with equal ease. He has supplied us with his favourite problems, and we have pleasure in reproducing them at the conclusion of this article.

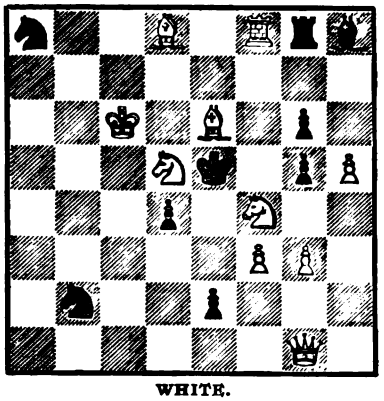
"Some idea of Mr. Gittins' activity, and also of his skill as a player, composer, and solver, can be got from the following extraordinary summary of successes:—Double firsts, 10; firsts, 39; seconds, 10;

thirds, 4; specials, 9; total 72. This is a very fine record, especially for the short period of six years. Now Mr. Gittins is going to add that of authorship, and as he is throwing the same energy and ability into this as in all his chess work, he is sure again to win success. The CHESS BOUQUET is Mr. Gittins' own idea, and from the first he has received the warm support of problem composers and solvers. We believe the book will be unique in the history of problem composition. The portraits, diagrams, and letterpress, which we have seen in advance proofs, are magnificent, and justify the prediction that the book will be a real treasure. Mr. Gittins is sparing no time or pains to have the work completed ready for subscribers early. He regards this venture as his most important contribution to the chess world, and he is directing all his efforts to make it a fact.

"We have not space to refer to his play, or his accomplishments as a swimmer, singer, etc., but we would like to add that he is a modest man, an entertaining correspondent, and an excellent acquaintance and friend."

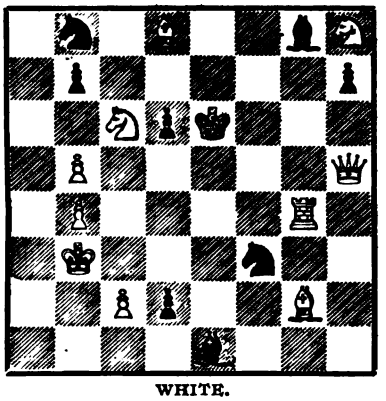
PROBLEMS BY F. R. GITTINS.

No. 626.
BLACK.



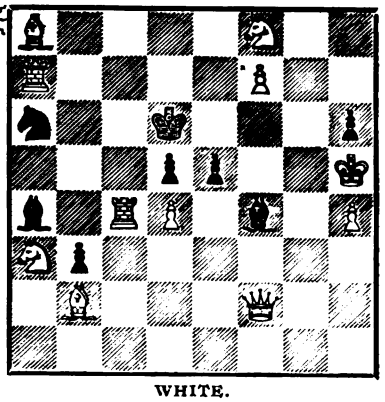
WHITE.
White mates in two moves.

No. 627.
BLACK.



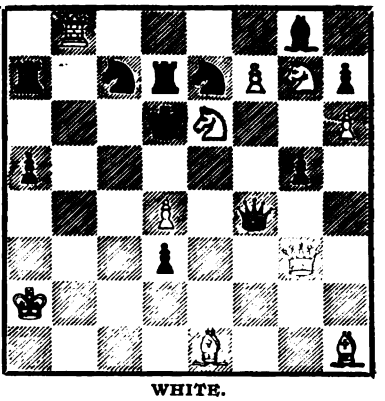
WHITE.
White mates in two moves.

No. 628.
BLACK.



WHITE.
White mates in two moves.

No. 629.
BLACK.



WHITE.
White mates in two moves.

PROBLEMS BY F. R. GITTINS—*continued.*

No. 630.

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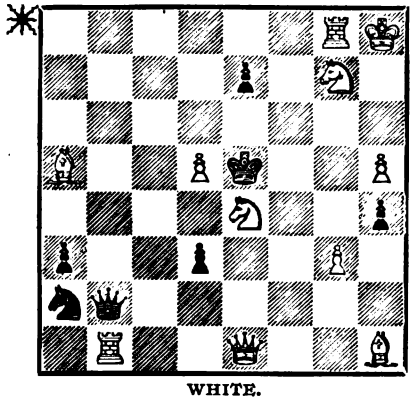
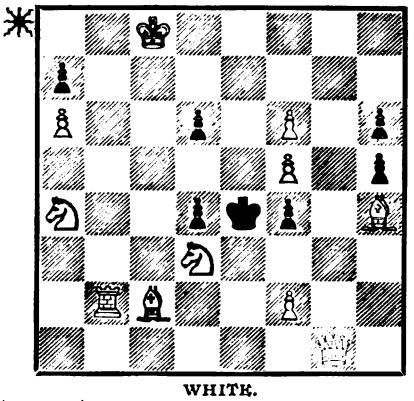


WHITE.

White mates in three moves.

No. 631.

BLACK.

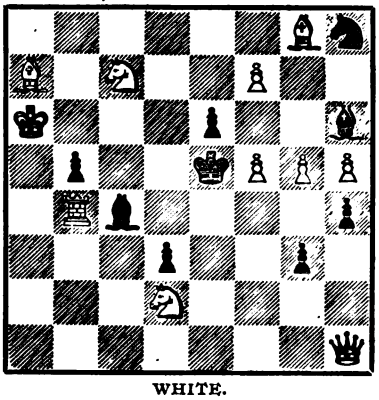


WHITE.

White mates in three moves.

No. 632.

BLACK.

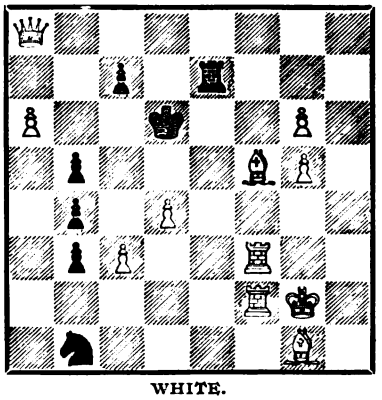


WHITE.

White mates in three moves.

No. 633.

BLACK.

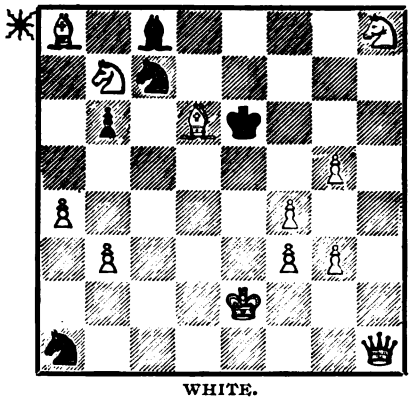


WHITE.

White mates in three moves.

No. 634.

BLACK.

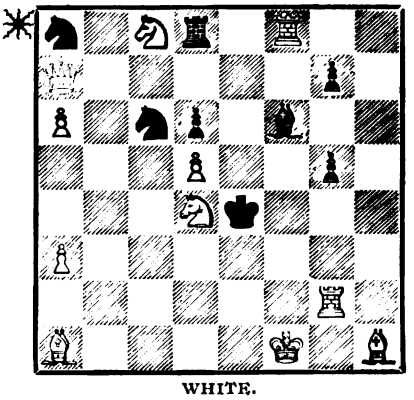


WHITE.

White mates in three moves.

No. 635.

BLACK.



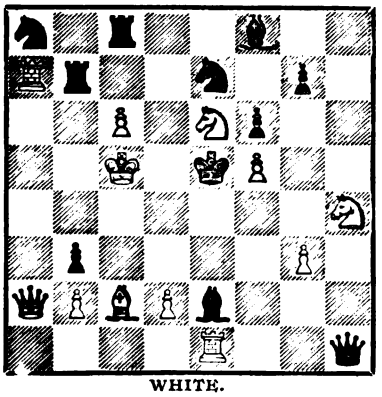
WHITE.

White mates in three moves.

PROBLEMS BY F. R. GITTINS—*continued.*

No. 636.

BLACK.

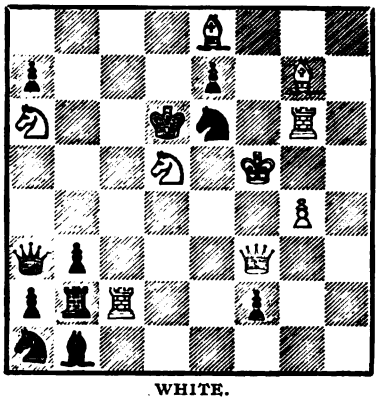


WHITE.

White compels Black to mate in two moves.

No. 637.

BLACK.



WHITE.

White compels Black to mate in two moves.

No. 638.

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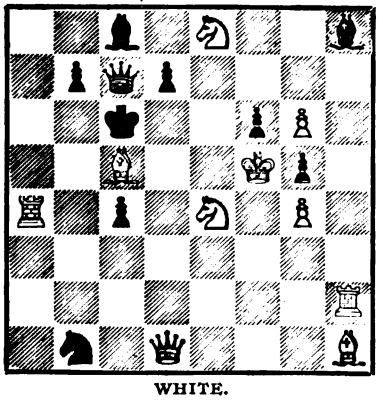

WHITE.

White compels Black to mate in three moves.

No. 639.

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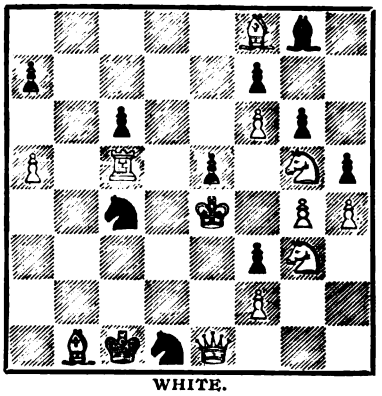

WHITE.

White compels Black to mate in three moves.

PROBLEMS BY F. R. GITTINS—*continued.*

No. 640.

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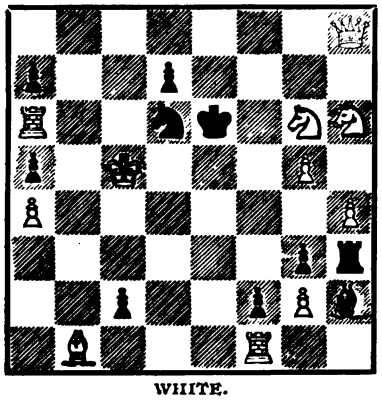

WHITE.

White compels Black to mate in four moves.

No. 641.

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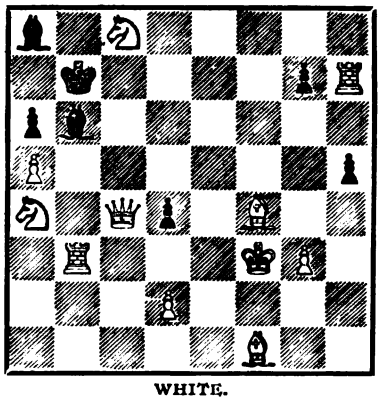

WHITE.

White compels Black to mate in five moves.

A Christmas Conceit, entitled, "THE ROCKY ROAD TO DUBLIN."

No. 642.

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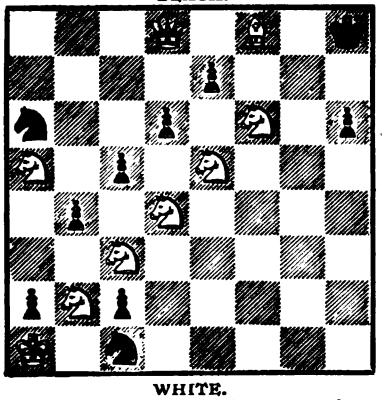

WHITE.

White compels Black to mate in twelve moves.

No. 643.

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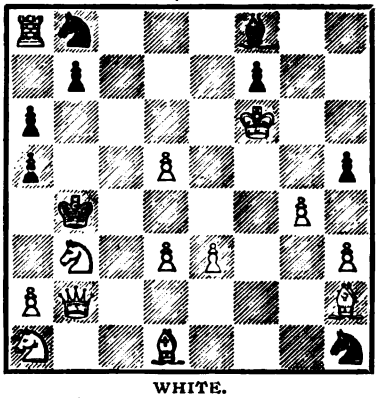

WHITE.

White compels Black to mate in fifteen moves.

EDWARD NATHAN FRANKENSTEIN.

THIS well-known player and problemist was born in Liverpool just fifty-four years ago. A master of the Problem Art, in all its varied forms of difficulty and beauty, is Mr. E. N. FRANKENSTEIN. And, indeed, in the special branch of composition known as "Challengers," he stands pre-eminent. We append a few choice specimens of his skill. He is joint author with Messrs. H. J. C. Andrews, B. G. Laws, and C. Planck, of *The Chess Problem Text-Book*, which is, undoubtedly, the standard work on chess problems. The credit of originating the plan of the work is due to Mr. FRANKENSTEIN, who succeeded in enlisting the services of the above celebrated composers in compiling a reliable text-book on problems. Perhaps no better quartet could possibly at that period have been got together for such a purpose, and they have admirably realized the objects they had in view.

Although a fairly prolific composer, Mr. FRANKENSTEIN has not attempted to compete in tourneys for many years past; on the other hand, he has been a liberal supporter of these useful competitions, and has acted in the capacity of assessor and judge on various occasions. His problems are models of construction and ingenuity, as will be readily seen on careful examination of his contributions to this work. It must be borne in mind that he looks upon chess essentially as a pastime. To quote his own words, as communicated by request in a letter, he says:—

"Now, what is chess? I cannot consider it in any other light than a pastime, and to elevate it to the position of a science by which one may justly earn a livelihood is, to my thinking, a grave mistake. An individual capable of announcing, without sight of board and men, a checkmate in five or more moves, with all its variations, is surely able to gain his living otherwise than by chess. There have been players of the highest ability, who certainly did not treat chess as a serious calling in life; I need only cite Philidor, Staunton, Anderssen, Morphy, Kolisch, among the departed army of chess-masters in order to prove my contention. In my opinion, the man who makes chess his chief object in life must be of a supine disposition, more devoted to mooning over a complicated position than to undertake with energy and determination something more useful and profitable, both to himself and his fellows. You must not think that I wish to decry chess *per se*, because I love it, and have every reason to be grateful to it for bringing me into contact with some of the most charming and intellectual people in all the parts of the world I have visited.

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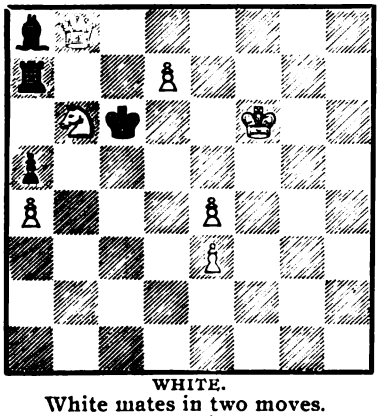

WHITE.

White mates in two moves.
Key—Kt B4.

"I note that you ask me to give you one or two examples of strange incidents that have occurred to me personally in my experience of composing problems. The first one that strikes me is a problem I made for one of Dr. J. W. Hunt's tourneys in *The East Central Times*. At my suggestion, he agreed to institute a two-move conditional tourney, in which White was confined to the use of King, Queen, one Knight, and Pawns *ad lib.*, and Black entirely unrestricted. For this tourney I had already then composed a special problem for dedication to the prize winners, after the award was made known. This was accordingly done, and when my problem appeared in print, it was found to be identical with one contributed by Mr. B. G. Laws, who tied by its means with Mr. T. Taverner for first place. Annexed is the problem, which only differed from Mr. Laws' by being expressed on the reverse side of the board. This proves conclusively that one cannot be

too careful in forming an opinion of the good faith of a composer who happens to send in as his very own a problem, the counterpart of which has appeared elsewhere.

"Another curiosity is the frontispiece in this book, which was originally published as a Challenger in the *British Chess Magazine*. Although the original position admitted of two methods of solution, nobody solved it until a further month's time was accorded for that purpose. Then Mr. W. A. Shinkman published a version with a different line of play, and through finding a flaw in Mr. Shinkman's conception, I was led to elaborate the one which the compiler of the BOUQUET considers worthy of the very prominent position it now holds. But the strangest part of all is that this supposedly grand problem has recently been cooked by Mr. W. A. Shinkman in six moves, notwithstanding that it stood the test of the eagle eyes of the best solvers in England. I could hold forth to much greater extent, but as I know this is intended for publication, I will trespass no further."

Mr. FRANKENSTEIN is much better known as a problem-composer than as a player, though his strength over the board is of no mean order. As a looker-on at skittle games his ill-timed observations are exasperating to the players, but nobody is really very cross with him, because of his own natural good-humour and comical look of grief when called to order. Long may he flourish and many others like him arise!

PROBLEMS BY E. N. FRANKENSTEIN.

No. 644.

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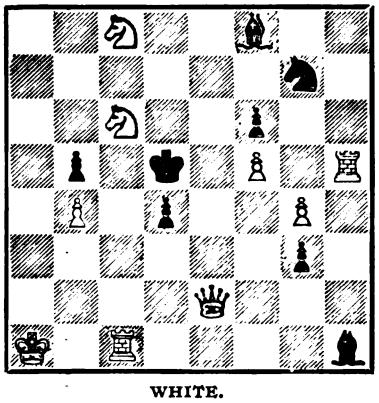

WHITE.

White mates in two moves.

No. 645.

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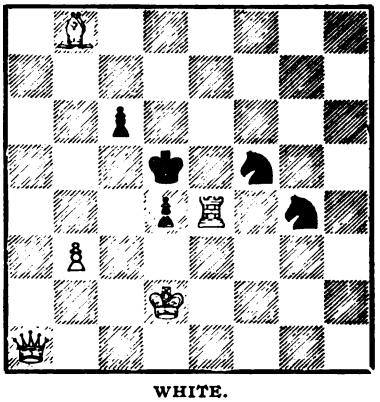

WHITE.

White mates in two moves.

PROBLEMS BY E. N. FRANKENSTEIN—*continued.*

No. 646.

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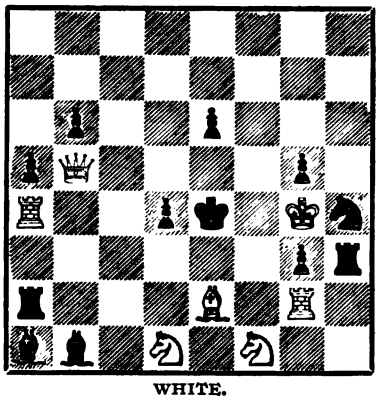

WHITE.

White mates in two moves.

No. 647.

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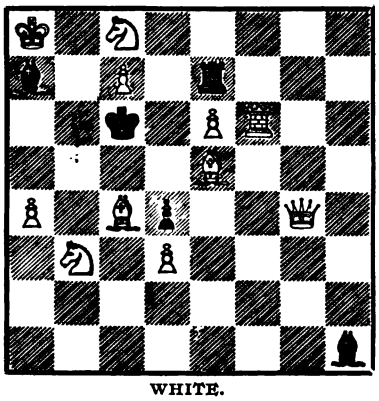

WHITE.

White mates in two moves.

No. 648.

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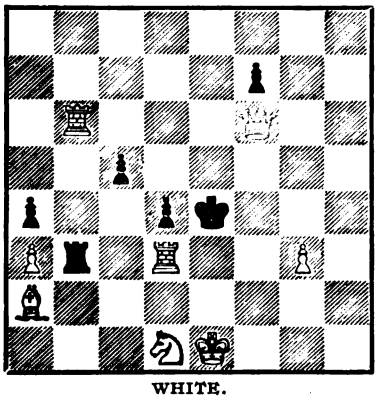
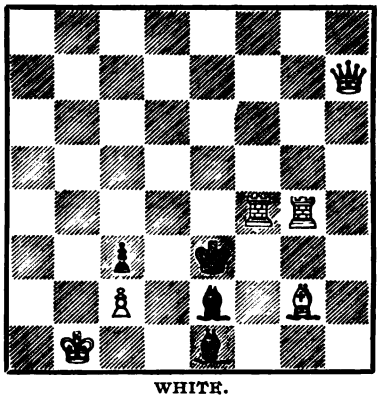


WHITE.

White mates in two moves.

No. 649.

BLACK.



WHITE.

White mates in two moves.

No. 650.*

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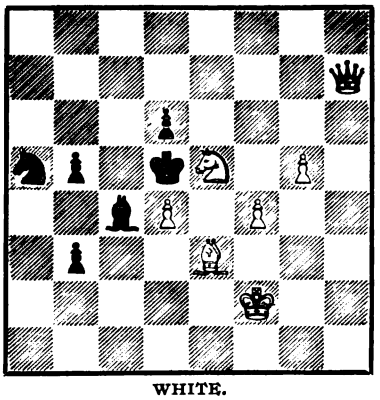

WHITE.

White mates in three moves.

No. 651.

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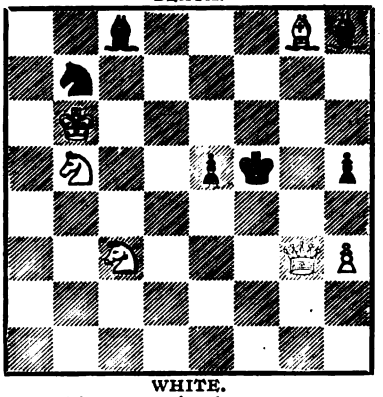

WHITE.

White mates in three moves.

One of the most artistic three'ers we ever met with.

* This problem has never been published. Its history is curious. There was a case of unconscious imitation by Chevalier Desanges and Mr. Frankenstein, pointed out in *B.C.M.*, how the same idea could be expressed, without being an exact replica of the original. This problem is based on the original idea, with some extra variations, better construction, greater economy, and more point.

PROBLEMS BY E. N. FRANKENSTEIN—*continued.*

No. 652.

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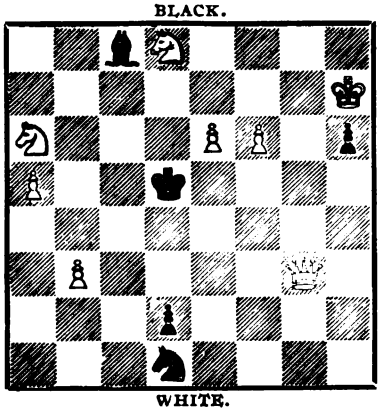

WHITE.

White mates in three moves.

No. 653.

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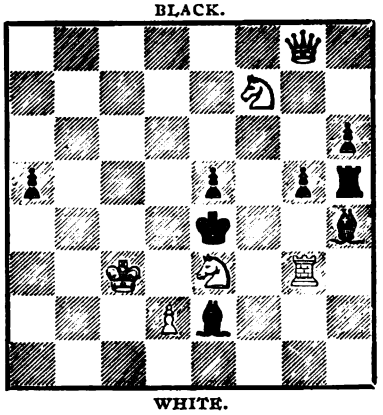

WHITE.

White mates in three moves.

No. 654.

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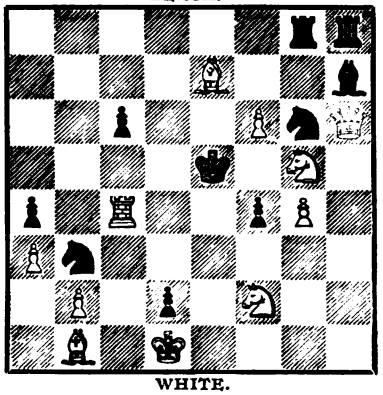

WHITE.

White mates in four moves.

No. 655.

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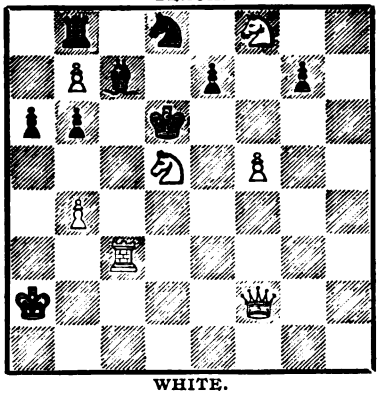

WHITE.

White mates in four moves.

No. 656.

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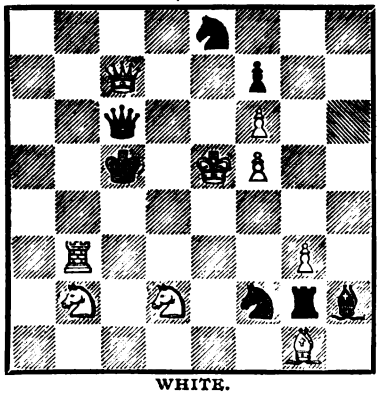

WHITE.

White compels Black to mate in two moves.

No. 657.

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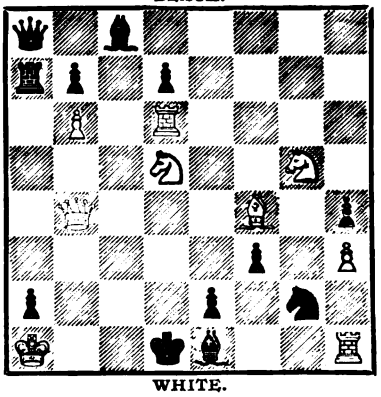

WHITE.

White compels Black to mate in three moves.

PROBLEMS BY E. N. FRANKENSTEIN—*continued.*

No. 658.
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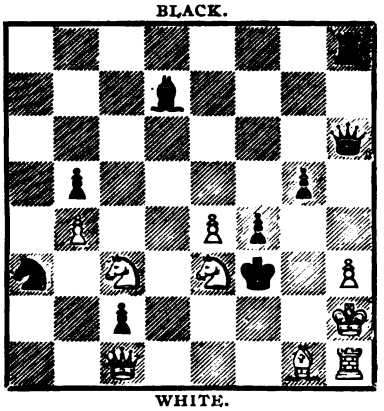

WHITE.
White compels Black to mate in three moves.

No. 659.
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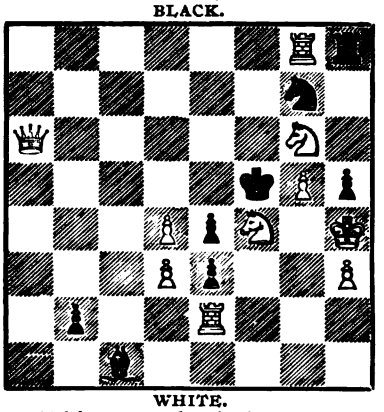

WHITE.
White compels Black to mate in four moves.

No. 660.
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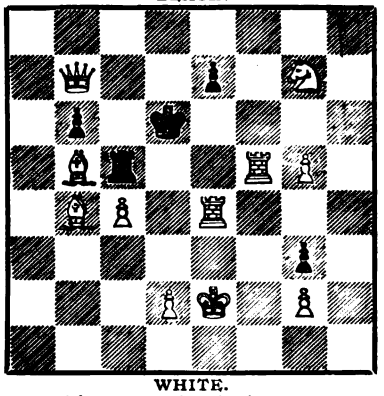

WHITE.
White compels Black to mate in eight moves.

No. 661.
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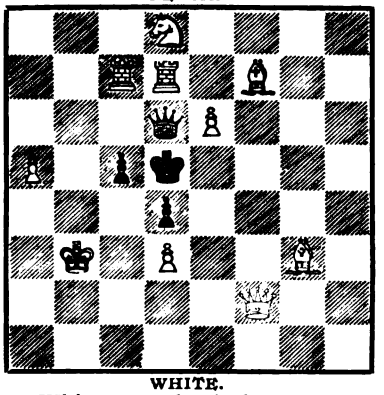

WHITE.
White compels Black to mate in nine moves.

No. 662.
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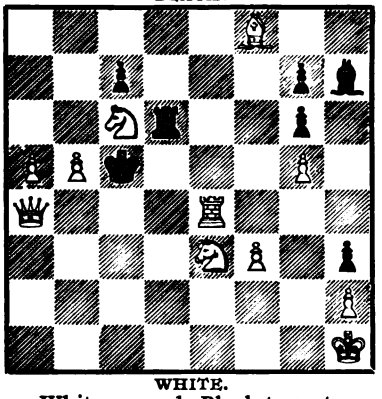

WHITE.
White compels Black to mate in ten moves.

No. 663.
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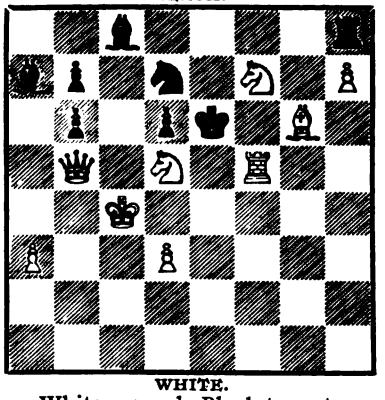

WHITE.
White compels Black to mate in sixteen moves.

TIME'S TRIBUTE TO IMMORTAL CHESS.

BELOVED Chess, what art thou thus to claim
Thy right and title to immortal fame?
Whence spring thy charms whilst claiming thus to vie
With Heaven's own store of things which never die?
What talisman hast thou within thy power
Thus to beguile and bless the passing hour?
Thus with unmingled purity to please
The varying humours of thy devotees?
Ever around thee flock thy handmaids fair
With willing hearts their destined role to share:
Keen Enterprise inspires the lordly fray,
Where phantom valour tracks a phantom prey:
Faith guides the finger to each chosen piece
Whilst Hope's exulting whispers never cease.
Glad Emulation deftly points the goal
Where Triumph calls, and Pleasure crowns the whole.
Yea, thou hast charmed the world through ages long
Lone hearts, bright homes, and palaces among:
From maiden fair to haughty knight of war—
'Neath Crescent, Cross, and mighty Scimitar:
But monarchs pass, and dynasties decay,
Whilst thou, proud Chess, canst never pass away.
Thus, with immortal life thou shalt be crowned
Whilst manhood lives, and living worlds be found.
Empires may reel and totter to their fall;
But thou, still living, shalt outlive them all.
Too firmly knit—too magical thine hour,
To ever yield its charms to rival power.
Cities may crumble—proudest despots quail;
But foeman's lance can ne'er thy throne assail:
The bark may wreck,—the patriot must die;
Yet thou shalt live to claim from realms on high
Love's sacred pledge of Immortality?

THOMAS WINTER WOOD.

A GLIMPSE AT MODERN PROBLEM STRATEGY.

BY B. G. LAWS.

IT is a matter of everyday observation to the problem admirer, be he composer, solver, or connoisseur, that a large proportion of the problems published are wanting in strategic power or richness in design. Position after position appears, the merit of which consists only of a pretty idea in a more or less attractive dressing. This is apparently sufficient to satisfy the tastes and expectations of many, but the monotony of these single-theme presentments gives occasion to pause in order to consider why composers keep their reputation simmering by what have been aptly termed "pot-boilers." There is really less excuse for the seasoned expert than for the novice. It must be admitted, however, that the calls on problem makers by chess editors anxious to give originals to their readers are frequently beyond the ability of composers to comply with. The result is that, through a fraternal readiness to oblige, problems are often issued which would cut a sorry figure were they subject to any test of comparison, or offered as worthy specimens of the inventor's ability.

Cosmopolitan as is the problem art, English organs of chess have mainly to rely upon home resources for supplies, consequently native talent is tried to its utmost capacity to respond to the demands made on behalf of the many chess columns. This demand cannot mean less than fifty original problems weekly, a too onerous tax upon the small band of authors. The willing composer cannot maintain his reputation at its best whilst his skill has to he shown rather in quantity than quality. The young composer, gifted with fertility of imagination, will, when he has become enthusiastic, in all good faith assert that he never has a lack of ideas to illustrate in problem form. He endeavours to give evidence of this by pouring his creations into the channels of publicity until the mere repetition of his name as an author has given him a dubious celebrity. If he, however, submits his efforts (with no stint of pride) to the trials of first-class problem tourneys, he will probably find time after time, with some degree of disappointment, that his positions are cast into the sea of failures, possibly to be for ever lost in its forgotten depths.

It is not a dishonour to have striven for laurels and lost. Yet one should at least take more pains to ensure honours for the work of love.

> " 'Tis not in mortals to command success,
> But we'll do more, Sempronius, we'll deserve it."

There is a reason for these frequent failures. It is to be feared that there occasionally lurks behind this desire for notoriety the impression that prolificacy will attain more than hard study and unflinching application. But a too eager anxiety to scatter broadcast the progenies of an inventive mind necessarily leads to immature and slipshod work. So long, however, as general encouragement is given to ephemeral productions a certain popularity is attained in the way mentioned.

Few can resist the demand, and few can withstand the temptation of becoming at once widely known. But those who can defy this enticement will find that the enduring success achieved by patient and conscientious plodding will more than recoup them for sacrificing the temporary advantage of a rapid notoriety. This evil tendency is attributable to the fact that the true art of composition is lost sight of in the attempt to please, whereas more complete acquaintance with the triumphs which have been achieved by composers who in the past have, even with sparsity of work, been proclaimed among the brightest luminaries of the chess constellation, would result in a closer adhesion to stricter methods.

It might be considered invidious to mention the names of composers now active, but a tribute of respect may with propriety be rendered to masters who were practising ten or twenty years ago, such as the late H. J. C. Andrews, J. G. Campbell, W. Coates, J. B. of Bridport, and W. Grimshaw; as also to J. W. Abbott, C. Callander, J. H. Finlinson, F. Healey, H. E. Kidson, W. S. Pavitt, aud S. H. Thomas, whose names have for years been virtually severed from an art in which they were so eminently distinguished.

The living composers just named, as well as a few of their contemporaries (some of whom are happily still giving acceptable evidence of their ability), originally worked on lines which are to-day regarded as antiquated by severe critics. It is only fair to say that these veterans, whom we all delight to acknowledge as still ranking high among the current English talent, have in the main kept abreast of the times, and proved themselves competent to take a prominent place in the present school of the art, and when we bear in mind that they were trained under an old-time regime, it argues well for the strength and suppleness of their genius that they have so worthily adapted their work to the changed conditions.

This brings us to "the problem of to-day." There is no need to say very much in favour of the improved methods which are now followed by the leading experts, since the problems speak for themselves, but still less is there to be urged against them. The composer who blazons forth with scores of problems, each of which is crested solely with one pinnacle idea, overlooks the fact that he is following out-of-date models. A little more knowledge, a little analysis, and a little judgment, would, with the experience gained by study, convince him that a "bold and unconvincing narrative" is not sufficient to adequately adorn a diagram purporting to be a problem in the modern style. Even the solver, to whom the composer mainly appeals for admiration, naturally tires of analysing problems the merit of each of which is summed up in one solitary idea. Two-move problems are not now specifically taken into consideration in dealing with modern principles, though at the same time what applies to longer problems may to some extent be applied to two-movers.

Problem votaries who have watched the progress of construction, noted the changes of fashion, marked innovations of style, and greeted rising talent, will remember how certain problems by celebrated composers have for the time being, been singled out for conspicuous honours in England by reason of the positions embodying two distinct ideas. Two noteworthy examples may be quoted to better explain the point. Though one is a four-mover, it should not cause dismay. The solutions are appended to make light the work of the reader, who will find that an examination of the problems now brought forward will help him to an aquaintance with a class of composition which at one time was considered remarkably clever, and he will at the same time be enabled to compare the older style with the much superior problem of to-day.

By J. H. FINLINSON.

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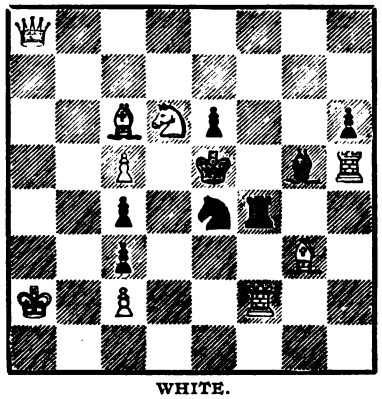

WHITE.

White mates in three moves.

Solution—1. Q-R7, K-Q5; 2. R-K2, etc. If 1. —, K-B3; 2. B × Kt, etc. If 1. —, Kt × Kt or B; 2. Q-Kt7 + etc. If 1. —, Kt-B3; 2. B×R + etc.

By H. J. C. ANDREWS.

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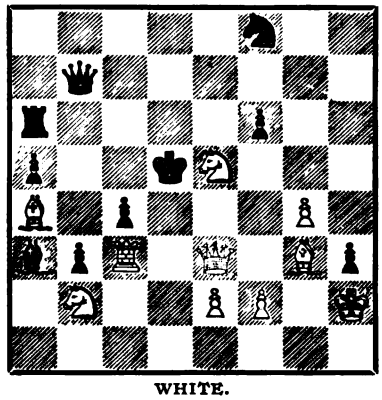

WHITE.

White mates in four moves.

Solution—1. Kt (K5) × P (threatening 2. R-Q3 mate), Q-KR2; 2. Kt-Q6 (threatening 3. B × P mate), R-Kt3; 3. Kt-K8, etc. If 1. —, Q-Kt4; 2. Q-K4 +, K × Q; 3. R-Q3, etc. If 1. —, B × Kt; 2. Kt-Kt6 +, Q × Kt (best); 3. B × P +, etc. If 1. —, Kt-K3, Q-QR2 or Kt3, B-B4; 2. R-Q3 +, Q, Kt, or B-Q5; 3. R × Q, Kt, or B acc. +, etc.

The three-mover by J. H. Finlinson was regarded at the time of its publication in 1877, as an extraordinary production, because it comprised two good ideas, namely, after White's second moves two separate "block" two-movers, in addition to some other ordinary lines of play.

In H. J. C. Andrews' four-mover a great point was made that, besides the two-move block position which is brought about in the main play, there is another variation which is sharp and brilliant. It was the weaving of these two conceits which gained for this problem its marked popularity.

Neither problem would to-day be voted by experts as of the highest art. The points just described were then uncommon features of merit, but they do not fully meet the requirements of the more refined methods exacted by modern ideas of construction.

Two other three-movers of a less heavy calibre will show the idea of a block two-mover, joined to which is a threat continuation in a variation. They are both taken from *The Chess Problem*.

By E. N. FRANKENSTEIN.—White: K at K7; Q at QKt3; B at QR2; Kts at K6 and QB7; Ps at KR5, KB2, and QR4. Black: K at QB3; Kts at QB5 aud QR6; Ps at KR3 and K5. White mates in three moves. Solution: 1. Kt-R8, P-K6; 2. P-B4 (block), etc. If 1. —, K-Q4; 2. Q-K3 (threat), etc.

By B. G. L.—White: K at QR6; Q at QB2; Kts at QB7 and 8; Ps at KKt6, KB4, K6 and QKt4. Black: K at Q5; Kts at QR2 and 4; Ps at KKt2, KB2, and K6. White mates in three moves. Solution: 1. Kt-Q6, P × KP; 2. Kt-Q5 (threat), etc. If 1. —, P × KtP; 2. P-K7 (block), etc.

Another specimen of an apparently simple nature, judging from the setting, is so good that its reproduction here is considered profitable. It more nearly resembles the modern problem than the others, and was composed about the same period as the two first quoted specimens. The solution will unfold the beauties of two distinct ideas. In order that the importance of the blend of the two ideas may be fully appreciated, the reader should first set up the two following problems on the board. They are the compositions of well-known experts long since deceased. Elementary as they may appear to the solver, the fact should not be disregarded that, as specimens of the particular ideas they illustrate, they stood alone in delicacy of treatment at the date of original publication.

By J. B., of Bridport.—White: K at K3; R at QB2; B at KKt7; P at KB5. Black: K at Q4; Ps at Q3 and QKt5. White mates in three moves. Solution: 1. B-Kt2, P-Kt6; 2. R-B3, etc.

By J. KLING.—White: K at K3; R at KKt3; B at QKt4. Black: K at KB8; Ps at KKt5 and KB6. White mates in three moves. Solution: 1. B-K7, P-B7; 2. B-R4, etc.

There is very little doubt that neither of the ideas of these two problems could be presented with less material than the authors have used. This minimum of force employed to illustrate a given idea used to be considered as the highest form of economy of force. A study of more complicated positions of modern date will show that economy of force in its application to problem construction has a much fuller meaning.

Either one of the ideas shown in the above positions standing by itself would now-a-days hardly justify commendation, but in their allied relation they distinctly mark Shinkman's production as one of unusual merit, judging from the date of composition. It is one of those brilliant thoughts solvers are accustomed to expect from this versatile American.

By W. A. SHINKMAN.

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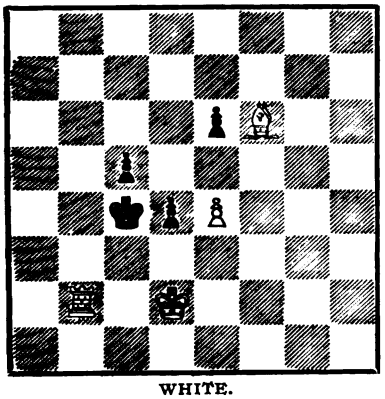

WHITE.

White mates in four moves.

Solution—1. R-Kt sq., P-Q6; 2. B-R sq., P-K4; 3. R-Kt2, etc. If 1. —, P-K4; 2. B-Q8, P-Q6; 3. B-Kt6, etc.

Only by reason of the fact that the mates are not perfectly pure does this position differ from the modern problem. Its scope is not pretentious, but considering that the force engaged is small, the economy is high, seeing that two distinct ideas are concealed within the arrangement—the "Indian" and "pin" devices.

Speaking of the "Indian," brings to mind an observation made some sixteen years ago by the late H. J. C. Andrews, who, with an experience of problems extending over forty years, advocated, as a step towards progress in the art of composition, the combination of two chess ideas in one position. He made the suggestion that, could a composer present in one setting the "Indian" and "Bristol" themes, the result would be entitled to the stamp of marked originality, notwithstanding each idea was "as old as the hills." No one has, however, achieved this, and as its accomplishment according to modern rules is probably impracticable, doubtless it will remain an unexecuted order. The "Indian" theme has, however, been blended with several others, W. A. Shinkman's four-mover being a capital illustration. The following is another smart specimen:—

By C. A. KENNARD—White: K at QB2; Rs at K7 and Q sq.; B at KB sq. Ps at Q2, QKt4, and QR5. Black: K at Q5; P at Q3. White mates in three moves. Solution: 1. R-QB sq., P-Q4; 2. R-K2, etc. If 1. —, K-Q4; 2. K-B3, etc.

The "Indian" itself is capable of several ingenious renderings, but does not readily combine with other ideas, as the stalemate position at one stage of the solution prohibits Black from being endowed with much resource in order to create opportunity for other variations. The next example will show how two of its forms can be manipulated in one diagram. The author of this clever problem has introduced castling in the solution—a trick to be deprecated—still for the purposes of illustrating the combination the stratagem will suffice.

By S. LOYD.—White: K at K sq.; R at KR sq.; Bs at KR4 and QKt3; Kts at QBsq. and QR6; Ps at KR3, KKt5, Q2, QB5, and QR3. Black: K at K5; Ps at KKt3, 6, K4, Q5, 6, QB3, 7, and QR4. White mates in four moves. Solution: 1. Castles, P-R5; 2. B-B8, P-Kt7; 3. R-B7, etc. If 1. —, P-Kt7; 2. R-B8, P-R5; 3. B-B7, etc.

The aim of the chief composers of to-day is not only to concentrate in one setting ideas previously rendered separately, but to do so in such a manner that the chess power which is requisite in the development of one, should, without any addition, be turned into use in the carrying out of the others, without any material excess or waste of power. This is the modern notion of economy; drawing out of the forces employed as much work as they *are capable of*, consistently with the objects of a sound chess problem. Should this endeavour reach perfection—and probably there is not a problem in existence which, with pretensions to artistic complexity, is a perfect ideal—all the constructive attributes of the problem would be found to be delicate, true, and economically exact. There would be no wanton captures of principal or important pieces, but throughout all the variations there would be a beautiful subtlety in making the best use of the material on the board, with mates all pure, which features combined, mark the consummation of masterly manipulation. The delicateness of the machinery which produces the solution of a problem does not mean frailty or weakness, but rather the lightness of mastery. Some composers are inclined to treat such refinement as fastidious, and assert that it can only be attained in the simplest of forms or devices. Celebrated experts have, however, proved the contrary by examples showing that this critical exactness can be attained even with a liberal use of the chessmen, and with results which are in every way richer and more enduring in their genuine qualities.

It should be ever present to the mind of the composer in concocting and arranging his scheme that the root of the modern problem is economy of force. This feature in composition is unfortunately greatly misunderstood. Notwithstanding all that has been recently written on the subject, an impression still seems to prevail in many quarters that if a chess idea can be exhibited with a minimum of white material the problem is perfect. This may be correct so far as it goes, but as beauty of construction is at present interpreted this is merely a corollary to the grand principle of economy, that whatever forces are employed for the execution of the problem, the maximum activity should be drawn therefrom in the shape of "idea" variations. Where this principle is carefully carried out, it will be found that each distinct variation exemplifies some special thought, and is more or less produced with the aid of all the white pieces used in the general scheme or scope of the problem. Every white officer is pressed into service, and when the death knell of the sable monarch is rung, each surviving member of the white contingent renders assistance. If the white pieces are entrusted with much work, the mates themselves will naturally in a corresponding degree be economical, and in polished specimens of the art, at least the chief mates will be perfectly pure. Summed up, this means that pure or clean mates properly arrived at are simply the outcome of economy of force—an additional testimony to the mastery of this principle of construction.

It will, therefore be gathered, that at the present day at least two ideas must be brought out in the solution of a problem in order that it shall maintain a prominent position. The sacrifice of a queen, for instance—an almost irresistible device to be handled by the composer—is not in itself sufficient to constitute the heart of a problem. There must be other features in the form of variety, which are at least as pleasing, if not as subtle. In the problems by early masters a sacrifice or some other pretty conceit seems to have been regarded as quite enough for one diagram, and in the case where another idea is blended it was invariably managed with some extra attacking force. The modern composer is not, however, satisfied with work so designed, since he argues the best workmanship is that wherein each special line of play is produced from the same source, and in no variation of importance is a single piece to be off duty. To give an easy, yet pretty example, will probably assist explanation. The following little three-mover by J. G. Campbell was once a great favourite :—

White: K at Q3; R at KKt sq; B at KR5; Kt at KB3; P at KR2. Black: K at KB5; Ps at KB3, 4, and Q4. White mates in three moves. Solution: 1. R-Kt6, P-Q5; 2. B-Kt4, etc.

This position is no doubt an elegant one, but it has been shown that by the application of modern principles the ingenious plot can be constructed so that another pretty feature is combined with it. This was done in the following three-mover by H. v. Gottschall :—

Here after 1. R-Kt8, P × P; 2. B-Kt5, Black has an alternative, the two mates being perfectly pure. Then after 1. . . . ., BP × Kt, there is a really pretty finish: 2. Kt × P +, 3. B-Kt5, mate. In both these lines of play all the white force is utilised, and every mate is charmingly

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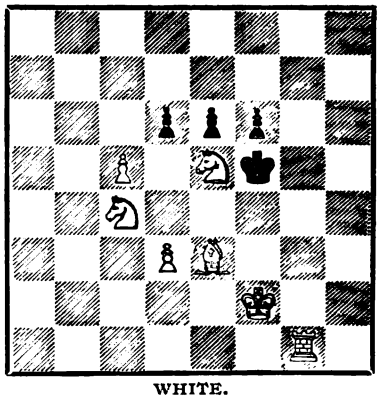

WHITE.

White mates in three moves.

economical. There is also another interesting clean mate when 1. —, P-Q4; 2. Kt-Q6 +; 3. P-Q4. In this variation, however, the Rook takes no part in the mate, *qua* mate. This is a good illustration of how, by a judicious indulgence in extra white force, a more than proportionate increase of beauty can be obtained. The idea in Campbell's problem is not an easy one to amalgamate with another, and Gottschall's problem, consequently, is a great improvement according to present notions, and the presence of the added White Knight and Pawn is therefore quite justified.

To take another example, every solver is on more than nodding terms with positions such as the following, whether in its simple two-move form or disguised in a three-move dress.

White: K at QR6; Q at KB3; Kt at QKt4 and 7; Ps at KR3 and QKt2. Black: K at Q5; R at KKt5; Ps at KR5 and K3. Black to play and White mates next move.

By H. ASCHEBOUG.

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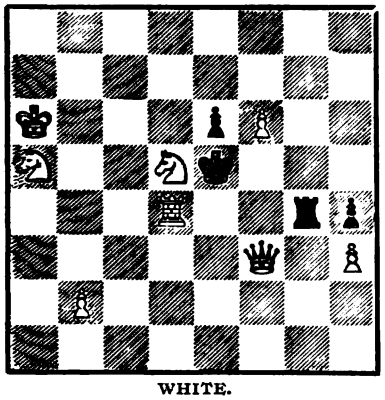

WHITE.

White mates in three moves.

Solution—1. Kt-Kt7, K × R; 2. Kt-Kt4, etc. If 1. —, R × R; 2. Q-R5 +, etc. If 1. —, P × Kt; 2. R × P +, etc.

By the aid of a sacrificial device a Norwegian composer has developed this into a capital three-mover, following as far as it goes the spirit of the times. The problem is given for examination.

It will be seen that a beautiful variation has been grafted to the main stem, the mate being very pretty. The problem has several weaknesses. The object of submitting it, however, is to show that a choice piece of play should not hurriedly be mounted in its naked simplicity, but that composers should strive to discover other points of beauty which can be naturally woven with the available threads.

In the actual production of complex problems more often than not composers are captivated by an agreeable theme, and commence the operation of building up a problem from this ground plan. Their experience and ingenuity unite in discovering the possibility of associating other chessic artifices, and by dint of experiment and exhaustive analysis the problem grows till it asumes a satisfactory appearance in its final stage. This is not the ideal method of the arrangement of ideas, but this is left to be cursorily touched upon later.

One can, for instance, imagine that the following fine three-mover, by J. Pospisil, underwent some similar gradual development before its actual completion. On giving it careful study, it does not appear to have been the effect of an inspiration, but rather the result of progressive planning.

It will be noticed that among the many pretty mates four of them are perfectly pure. The mate by Q-KR4 is a surprise, and has been cleverly brought about. The problem has blemishes, but they need not be discussed here. Its object is served in showing how skill can combine several lines of play, each of decided merit. Research among problems, say thirty years ago, would doubtless reveal some which rely upon only a single variation of Pospisil's problem for their stragetic charm; naturally less force would be used, but, as has already been explained, economy in those days was not exactly the same as it is now.

Another splendid specimen of a problem constructed under the guidance of a firm grasp of modern rules of composition will be found in the three-mover by J. Dobrusky (see next page). The several beautiful variations could hardly have been thought out in their entirety before the actual labour of constructing was commenced, but must have been gradually evolved from the material—probably slightly varied as the necessary changes were made—the author selected for his scheme. The position is left to the student to discover its many charms, and he can in his own way contrast the style with any other problems which have received encouragement. There is an unfortunate dual move of the bishop in one of the principal variations. Had an English composer "finished" the problem, doubtless this dual would have been corrected, which could be effected by the addition of two White Pawns placed on KR3 and 4, and transferring the White King to KR8. Continental composers do not cavil at such a dual, which is by them considered of little moment.

By J. POSPISIL.

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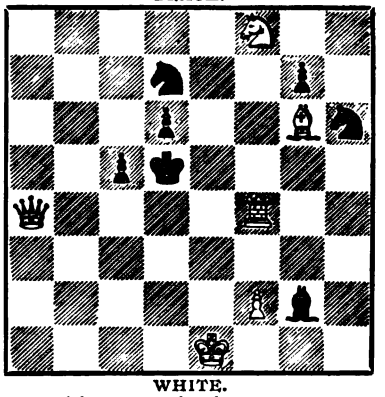

WHITE.

White mates in three moves.

Solution: 1. R-R4, Kt × Kt; 2. R-K4, etc. If 1. —, Kt-B3; 2. R-Q4 +, etc. If 1. —, Kt-B4; 2. B-B7 +, etc. If 1. —, K-K4; 2. R-R5 +, etc. If 1. —, any other; 2. B-K4 +, etc.

Within the limits of so short a paper on a very wide subject, a great deal is necessarily left to the reader to work out for himself. To become a composer of the first rank there is no better training than the study of the problems of others—mere solving is not sufficient. A critical search should be made into the points of construction, which, if carefully made, will disclose many interesting features in composition, and may in some cases inspire the student with a chessic combination in accord with the soundest principles, which by thoughtful treatment will blossom into a flower of strategic beauty.

The final example the writer is tempted to quote emanates from that genius, A. F. Mackenzie, of Jamaica. It will serve two purposes. Without any desire of making a "Paul Pry" excuse, it is sadly interesting to recall the fact that this three-mover (which won chief honours in an English International Tourney) was the last completed work of this gifted composer before falling a victim to one of Nature's most distressful afflictions. The chess world earnestly longs for the early and complete recovery of his sight, and it is to be hoped that, should he be delivered from his calamity, he will contribute as ably as heretofore to the Muse of Chess.

As a problem the position will illustrate a case of "double conception." The two main ideas springing from the respective defences of Black, 1. . . . ., P × R and B-Kt7, have the appearance of being conceived in the author's mind simultaneously, and the joint scheme subsequently developed by skilful manipulation of the chessmen on the board. In this way the composition differs in its origin from many others which are constructed on lines more after the manner in which Pospisil's and Dobrusky's are presumed to have been composed—wrought from a single germ of strategy. The problem is worthy of close study, which will alike entertain and instruct. It is a capital model of the highest style of composition, the preconception of a multi-theme, and its execution with due regard to economy.

By J. DOBRUSKY.

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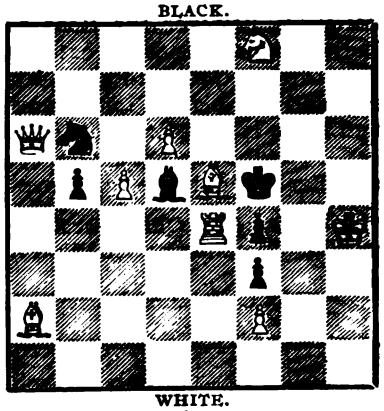

WHITE.

White mates in three moves.

Solution—1. Q-R8, Kt × Q; 2. B-Kt7 or R8, etc. If 1. —, B × Q; 2. R × P +, etc. If 1. —, K × R; 2. B-Kt sq. +, etc. If 1. —, B × R; 2. B-K6 +, etc. If 1. —, Kt-Q2; 2. Q-K8, etc.

By A. F. MACKENZIE.

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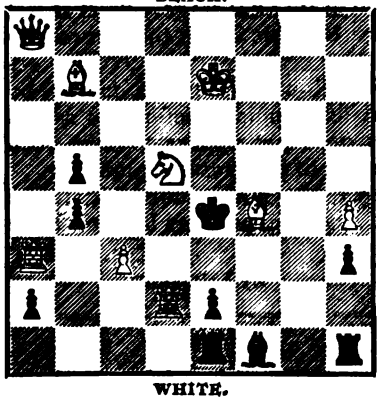

WHITE.

White mates in three moves.

Solution—1. R-Q3, P × R; 2. Q-QB8, etc. If 1. —, B-Kt7; 2. Q-KKt8, etc. If 1. —, K × R; 2. Kt × P +, etc. If 1. —, K-B4; 2. Q-KKt8, etc. If 1. —, any other; 2. Kt-K3 dis. +, etc.

Though the principle of consistent coupling of two or more ideas in one setting—the soul of the modern problem—has been advocated in this paper, it is perhaps advisable to add that a sweeping censure of the methods of those who have not so fully appreciated those virtues which are claimed for modern renderings should be made with some reserve. It must not be taken for granted that the English, German, and American schools are incapable of meritorious work. The contrary is the case. In each class of composition results are being produced to-day which are in many ways excellent, and it is not difficult to foresee that, for instance in England, the early principles of the British methods will be at least occasionally practised as long as problem composing has attractions. The same must, of course, be expected from composers of other nations. To change the temperament of a race is a futile task to the most enthusiastic band of reformers. It must, moreover, be borne in mind that there are problematic ideas which by their nature cannot be rendered according to these new doctrines. These facts make composition a little more puzzling for the novice, who, through the want of experience, is often troubled as to how to proceed in the building up and development of a pretty thought. What should be done is to systematically make a note or transcription of the idea, lay it on one side, and before actually taking in hand the process of constructing, to carefully discover the potentiality of the pieces in concert which are proposed to be engaged in illustrating the fundamental idea, and with the unused power in some direction or another, there is little doubt but that a suggestion for an additional line of play will occur which will blend with artistic grace with the original scheme. By intelligent application, it will possibly be found that by changing one piece for another, altering the position of some or all, or by judiciously increasing the force in one direction, additional play will be obtained. This is really the active mental work of the composer. Patience will subsequently conquer apparently insurmountable difficulties in the more mechanical part of the work.

One further word. No one can compose successfully who has not a fair knowledge of past productions of good composers. A study of problems will impart more useful knowledge than the committal to memory of theoretical dogma. Let the young composer be advised to examine systematically and closely the selected problems appearing in THE CHESS BOUQUET, and he will hardly believe the salutory effect it will have upon his progress.

SOLUTIONS.

WHITE.	BLACK.	WHITE.
1—Kt-K5.		
2—Q-Kt4.		
3—R-K2.		
4—R-Q sq.		
5—1. Q-Q Kt8	1. K-B3	2. B-B4 etc
	1. K-K5	2. Q-Kt3 ,,
	1. K-B4	2. B-Kt5 ,,
	1. K-K3	2. B-B4 + ,,
6—1. B-Q8	1. K-Kt4	2. R-Kt6 + ,,
	1. P × R	2. P-K3 + ,,
	1. K-Kt6	2. Kt × P + ,,
	1. K-K4	2. P-K3 ,,
	1. P-K6	2. Kt-Q3 dble + ,,
7—1. P-Q4	1. K-K5 or K-K3	2. Kt-B5 + ,,
	1. P × P	2. Kt-B5 ,,
	1. Any other	2. Kt-K3 + ,,
8—1. P × P	1. K-B5	2. Kt-Kt6+ ,,
	1. K-B3	2. Kt-B6 ,,
	1. K-Q3	2. Q-Kt6 + ,,
	1. P-B6	2. B-Kt8 + ,,
	1. P-Kt6	2. P-B4 + ,,
	1. P Queens	2. R × Q + ,,
	1. P-Kt3 or 4	2. PQueens+ ,,
9—1. Kt-B sq.	1. K-B5 or Q5	2. Q-B6 + ,,
	1. B-B2	2. Q × P + ,,
	1. B × P	2. Q-Kt7 + ,,
	1. Any other	2. Kt-K2 ,,
10—1. Kt-K4	1. K × P	2. Q-K6 ,,
	1. P-K4	2. B-Kt3 + ,,
	1. Kt-B6	2. Kt-Q2 + ,,
	1. Any other	2. Q-K6 + ,,
11—1. Q-QR8	1. K-B3	2. Q-R8 + ,,
	1. K-B5 / B × P / P-Kt7 or / B-Kt 6	2. Kt × P + ,,
	1. K-Q3 or B-K7	2. Kt-B4 + ,,
12—1. Q KKt7	1. K-B3	2. P-B5 ,,
	1. K-Q3	2. Kt-Kt5 + ,,
	1. K × P	2. Q-Q4 + ,,
13—Kt-B3.		
14—Q-Kt5.		
15—1. B-Kt5	1. R-Kt7	2. Q-Q2 + ,,
	1. R × Kt	2. Q-B5 + ,,
	1. R-Kt 6	2. Q-Q3 + ,,
	1. R-Kt5	2. Q-Q4 + ,,
16—1. R-R7	1. B × Q	2. R-Q2 ,,
	1. B-R4	2. Q-B8 + ,,
	1. Kt × Kt	2. Q-Q6 + ,,
	1. Kt × P	2. Q × P + ,,
17—P-B5.		
18—B-Q8.		
19—Kt-K7.		
20—1. Kt-Kt2	1. K × P	2. Kt-B4 ,,
	1. K-K4	2. Kt-B7 ,,

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21—Kt-Q3.		
22—1. Q-K7	1. Q or R × Q	2. Kt + P(Kt3) etc.
	1. Any other	2. Q × R + ,,
23—1. Q-Q4	1. P-Kt7	2. Q-Kt sq + ,,
	1. K-Kt2	2. Q-K4 + ,,
24—1. K-R2	1. P moves	2. Q × P(Q5) ,,
	1. K × Kt	2. Q-Q B sq + ,,
25—1. Q-Q B2	1. K-Q4 (*a*)	(*b*)
2. Kt-B6	2. K × P	
3. Q × P (B4) + etc		
(*a*) 1. —	1. K-K6	
2. Q-Q sq	2. P moves	
3. Kt-Kt6 etc.		
(*b*) 1. —	1. P-Q4	
2. Kt-B6 +	2. K moves	
3. Kt-(Q7) K5 etc.		
26—1. B-Q sq.	1. P-Kt4	
2. K-B5	2. P-Kt5	
3. Kt-B3	3. P × Kt	
4. P-Kt4 mate		
27—Q-Q3 !		
28—R-Kt3.		
29—R-Kt8.		
30—B-R3.		
31—B-B5.		
32—1. Kt-Kt3	1. Any	2. R-R4 etc.
33—1. Kt-R4	1. Any	2 Kt-B5 ! ,,
34—1. Kt-K6 !	1. K-Q4	2. Q-B3 + ,,
	1. K-B4	2. Q-B4 + ,,
35—1. Q-K5	1. R × Q	2. B-Q7 + ,,
	1. P × Kt	2. Q × P + ,,
36—1. Q-Kt sq	1. K-B5	2. Q × P ,,
	1. K-Q5 or K-K3	2. Q-Q4 + ,,
	1. P-Q4	2. Q-QKt6 ,,
37—1. Q-R8	1. K-Q7	2. Kt-B2 dis + ,,
	1. K-B5 or 7	2. Q-B3 + ,,
38—1. R-B2	1. K-K5	2. R-B3 dis + ,,
	1. K-B3	2. R × P + ,,
	1. P-B5	2. Q-B7 + ,,
	1. B-B6	2. Q-K5 + ,,
	1. B-Q5	2. Q × B + ,,
39—1. Q-R3	1. K-B5 (*a*)	
2. Q-B5	2. K-Kt6	
3. Q-B2 + etc.		
(*a*) 1. —	1. KK3 or KB3	
2. Q-K7 + etc.		
40—1. Q-KB sq	1. K × Kt (*a*)	
2. Kt × Kt dble +	1. K × P	
3. Kt-B4 + etc.		
(*a*) 1. —	1. Kt × Kt (K4)	
2. Q-B4 +	2. K-B3	
3. Kt-Q6 dis + etc.		

WHITE.	BLACK.	WHITE.
41—1. Q-Kt2	1. P-Kt5 (*a*)	
2. Kt-K4 +	2. K × Kt dis +	
3. Kt-B5 dis + etc.		
(*a*) 1. —	1. P × P	
2. Kt × P +	2. K-B3 dis +	
3. Kt-Kt4 dis + etc.		
42—1. B-B5	1. K-B5 (*a*)	
2. K-K4	2. K-B6	
3. B-R3 dis + etc.		
(*a*) 1. —	1. K-K4	
2. B-B7	2. P-Kt5	
3. B-B4 etc.		
43—Q-K2.		
44—B-Kt8.		
45—P-Kt6.		
46—B-Kt6.		
47—1. K-R4	1. P-Q7	2. Kt-B5 etc.
	1. P-B4	2. Kt-Kt5 ,,
	1. B-Q5	2. Q × B ,,
48—1. K-R5	1. K-B6	2. Q-Kt5
	1. P moves	2. Q-Kt3+ ,,
	1. K-B5	2. K-B2 + ,,
49—1. Q-Kt sq	1. K-B4	2. Q-Kt4 + ,,
	1. Kt-B5	2. Kt-B6 + ,,
	1. Kt (R7) moves	2. Kt-B3 + ,,
	1. Any other	2. Q-Kt sq + ,,
50—1. R-QB sq	1. R-QR8	2. Q × P ,,
	1. P × R	2. Q × P (K'4) ,,
	1. Any other	2. R × P + ,,
51—1. R-K5	1. K × R	2. Q-B5 ,,
	1. P-B6	2. R-K3 ,,
52—1. B-R6	1. P-K4	2. K-B5 ,,
	1. K × Kt	2. Q-Kt2 + ,,
	1. P-Q6	2. Kt-B6 + ,,
53—1. R-Q2	1. P-K3	2. R-B sq ,,
	1. B × P	2. Kt-B7 + ,,
	1. B-K3	2. Q P × B ,,
54—1. Q-K Kt sq	1. P × P	2. Q-Kt3 ,,
	1. K-K4	2. Q-Kt 5 + ,,
	1. Any other	2. Q-Kt6 + ,,
55—Kt-K5.		
56—R-QB3.		
57—P-Kt5.		
58—Q-K2.		
59—1. P-Kt4	1. K-B6	2. Q-K sq + ,,
	1. P-K6	2. B-B6 + ,,
	1. K-K4 or B × P	2. Q-K8 + ,,
60—1. K-Kt sq !	1. K × Kt	2. Q-K4 ,,
	1. K × BP	2. Q-R7 + ,,
	1. K × KP	2. Q-K7 + ,,
	1. P-Kt5	2. Q-R6 ,,
61—1. B-Q3	1. Q × B	2. R-K sq + ,,
	1. P-R5	2. Q-K6 + ,,

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
62—1. Q-KR2	1. P-Kt4	
2. B-Kt2	2. P-Kt5	
3. B-R sq	3. P-Kt6	
4. B-Kt2	4. Q-Kt3 or	
5. Kt-K4 +	5. Q × Kt	
6. Q-K5 +	6. Q × Q mate.	
63—R-Kt sq.		
64—R-KB8.		
65—R-B7.		
66—B-Kt6.		
67—R (Kt4)-Kt7 !		
68—Q-K2.		
69—Q-QB2.		
70—K Kt5.		
71—Q-B5.		
72—Q-K3.		
73—R-Q-B6.		
74—1. Q-B2	1. Kt-K7	2. Q×R+ etc.
	1. Kt-B6	2. B × Kt + ,,
	1. Kt × P	2. Q Kt2 + ,,
	1. P × P	2. Kt-Kt5+ ,,
	1. P-B4 +	2. K-B4 ,,
	1. K × P	2. Q-B5 + ,,
75—1. B-K3	1. P-B3	2. Q-Kt5 + ,,
	1. B × P	2. Q × P + ,,
	1. K-K3	2. Q-K7 + ,,
	1. K-K5	2. Q-Kt5 ,,
	etc., etc.	
76—1. Q-Q Kt sq	1. K-B3	2. Kt-R5 + ,,
	1. K-K3	2. Q-K4 + ,,
	1. K-B5	2. Kt-Q2 + ,,
	1. B moves	2. Kt-B7 + ,,
77—1. B-R6	1. K-K5	2. Q × Kt ,,
	1. K-B3 or Kt-K5	2. Kt-K7 + ,,
	1. Kt elsewhere	2. Q-B3 + ,,
78—R-Q Kt7.		
79—1. R-K2	1. B-B2	2. R-K4 + ,,
	1. B × P	2. Kt-Kt2 + ,,
	1. P-B7	2. B × R + ,,
80—1. R-B2	1. P × P	2. R-B3 ,,
	1. P-B6	2. B × Kt + ,,
81—Q-R7.		
82—R-Q7.		
83—Q-KB3.		
84—Q-QR6.		
85—Q-Kt3.		
86—Kt-B2.		
87—1. B-B5	1. R-B5 +	2. Q × R ,,
	1. R-B8	2. B × R + ,,
	1. R-B6	2. Kt × R +,,
	1. R × Kt	2. Q-R4 + ,,
88—1. Kt-K2	1. B × P	2. Q-B4 +
	1. B × Kt	2. R × B + ,,
	1. R × R	2. R-B2 ,,
89—1. KtQ4	1. K × Q Kt	2. Q × P + ,,
	1. K × K Kt	2. Q-B5 + ,,
	1. P × Kt	2. R-Q8 ,,
	1. K-Q3	2. B × P + ,,
	1. Kt × P	2. Q-B5 + ,,
	1. P × P	2. R × B P ,,

WHITE.	BLACK.	WHITE.
90—1. Kt-K4	1. K × Kt	2. Kt-B3 dis+etc.
	1. K-Q4	2. Kt-QB3+ ,,
	1. B × Kt	2. Q-Kt 8 + ,,
	1. Any other	2. Kt-QB3 ,,
91—1. R-B5	1. Q-R8+	2. Kt-B sq+,,
	1. R-B6	2. Q-B sq + ,,
	1. B moves	2. Kt × Kt +,,
	1. Kt × Kt	2. R-K5 + ,,
	1. Kt elsewhere	2. Kt-B5 + ,,
92—White's last move was K (K sq) × P (K7). Replace both, then :		
	1. K-Q5 (*a*)	(*b*)
1. Q-K7		
2. Q × P	2. K-Q6	
3. Q-Q5 +	3. K-K6	
4. Q-K 5 + etc.		
(*a*) 1. —	1. K-B5	
2. Q × P	2. K-B6	
3. Q-B5 +	3. K-K6	
4. Q-K5 + etc.		
(*b*) 1. —	1. K-K5	
2. Q × P + etc.		
93—Kt-Kt2.		
94—R-Q6.		
95—Q-QB sq.		
96—Q-R sq.		
97—1. Kt-Kt8	1. K-K5	2. R-Kt4 + ,,
	1. K-B5 or R × R	2. Q-K6 + ,,
98—1. R-B sq	1. K × P	2. B-Kt 3 + ,,
	1. P-B5	2. Q-B6 + ,,
	1. Kt moves	2. B × P ,,
	1. B-Kt7	2. B-Kt3 + ,,
99—1. Q-Q8 !	1. R × Q	2. Kt-K7 + ,,
	1. K × K Kt	2. Q-B6 + ,,
	1. K × Q Kt	2. Q-Kt5 ,,
100—1. Q-R5	1. K-B6	2. Q × Kt-P + ,,
	1. K × P	2. Kt-K7 + ,,
	1. P-Kt6	2. Kt-K7 ,,
101—1. Kt-R7	1. K-B5	2. Q-K2 + ,,
	1. K-K5	2. Q-B3 + ,,
	1. P-R5	2. Kt (R7) B6 ,,
102—1. K-Q sq	1. K-K5	2. P-Q3 + ,,
103—1. Q-K sq	1. K-Kt4	2. Q-Kt3 + ,,
	1. K-K4	2. Q-R4 ,,
	1. K-K5	2. Kt-Kt3 +,,
104—1. B-B2	1. Any	2. R-B4 ,,
105—Q-R5.		
106—R-B7.		
107—P.Q4.		
108—B-K5.		
109—Q-R6.		
110—Kt-B5		
111—R-Q5.		
112—R-K2.		
113—1. Q-Kt2	1. K-B6	2. Kt × P ,,
	1. K-K6	2. B-Q6 ,,
	1. K-K4	2. Q-Kt5 + ,,
	1. P-Kt7	2. Q-K4 + ,,
114—1. Kt-R4	1. K-K4	2. Kt (K sq.) B3+ ,,
	1. K-K6	2. Q-B sq + ,,
	1. Kt-B7	2. Kt (R4) B3+ ,,
	1. Other	2. Kt-B5 + ,,

WHITE.	BLACK.	WHITE.
115—1. Kt-K4	1. K-K3	2. Q-B4 + etc.
	1. Kt-B2 or B-B2	2. Kt-B6 + ,,
	1. Kt-B3	2. Q-Kt3 + ,,
	1. Other	2. Kt (K4) Q6 ,,
116—1. Kt-Kt4	1. K × B	2. Q × Q P +,,
	1. B × B	2. B-Kt3 + ,,
	1. B K4	2. Kt-K3 + ,,
	1. P-K4	2. Q-KB7 + ,,
	1. Other	2. B-Q3 ,,
117—1. Kt-B7	1. Kt-K2	2. P × P (*a*) *contd.*
	1. Kt × P	2. Kt-Kt3 + (*b*)
	1. Kt-K4	2. P × Kt (*c*)
Contd. (*a*)	2. R-P moves	3. Kt-Kt5 etc.
(*b*)	2. K-K4	3. Q-Kt7 + ,,
(*c*)	2. Any	3. Kt-K8 ,,
118—1. Q-R sq	1. P-Kt7	2. R-Kt4 + ,,
	1. P (B2) moves	2. Kt-Kt5 +,,
	1. Other	2, Kt-B2 + ,,
119—1. Q-Kt3	1. Q × R	2. Kt-Q5+(*a*)*contd.*
	1. Q-Kt8	2. Kt (B4) Q2+(*b*)
	1. Q × B	2. Kt-Q6 + (*c*)
	1. Q × P	2. Kt(B4)-Q2+(*d*)
Contd. (*a*)	2. P × Kt	3. Q-Kt6 + etc.
(*b*)	2. P × Kt	3. R-B4 + ,,
(*c*)	2. P × Kt	3. R-K5 + ,,
(*d*)	2. P × Kt	3. Kt-Q2 + ,,
120—1. Kt-B sq	1. B-Kt8	
2. R-B4+	2. K × Kt	
3. R × P+	3. B-K6	
4. K-R5 ! !	4. P-B5 dis +	
5. Q-Kt5	5. P-Kt3 mate.	
121—Kt (B6)-Q5.		
122—B-Kt3.		
123—1. Kt-K4	1. Q × Kt.	2. R-B6 dis +,,
	1. B-K2	2. R-B8 + ,,
	1. R-R sq +	2. P × R bec Q+,,
	1. Q-Q3	2. R-B8 dble +,,
124—1. Kt-Kt sq	1. K-K5	2. B-Q6 ,,
125—1. P-Q8 bec Bishop		K-Q3
2. K × P		K-K4
3. B-R5		K moves
4. B mates.		
126—1. Kt-Q Kt5 +		1. K-Q4
2. Kt-QB7 +		2. K-Q5
3. R-B4 +		3. R-K5
4. B-R6 dis +		4. B-Q6
5. Q-R4 +		5. B-B5
6 Q × Kt +		6. B-Q4
7. Kt-K6 +		7. P × Kt
8. Q-K Kt7 +		8. P-K4
9. B-K2		9. R × R mate.
127—1. Kt (K3 B4 +		1. K-B4
2. Kt-Q7 +		2. B × Kt
3. B × B-P dis +		3. B-B4
4. Q-B7 +		4. K-Kt4
5. B-K8 +		5. R-Q2
6. Kt-Kt2		6. R P moves
7. Kt-Q sq		7. RP ,,
8. K-B sq		8. P ,,
9. B-Kt2		9. P-Q7 mate.
128—Retract P on K7 × B bec a Rook, then :		
1. Q-R2 +		1. K-Kt4
2. Kt-Q6 +		2. K-B3
3. Kt-Kt8 +		3. R × Kt
4. Q-R8 +		4. R × Q (*a*)
5. B-Kt7 +		5. K × Kt
6. P-K8 bec Kt +		6. B × Kt mate.
(*a*) 4. —	R-Kt2	
5. B × R etc.		
129—Q-R3.		
130—R-K2.		

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
131—R-K6.		
132—Kt-B5.		
133—Q-Q sq.		
134—Q-Kt5.		
135—Q-B3.		
136—Q-B5.		
137—1. Q-Kt7	1. K × P	2. R-Q4 + etc
	1. K × R	2. Q-Kt4 + ,,
	1. K-B3	2. R B 4×Q+ ,,
	1. Q × R	2. B-B3 + ,,
	1. Kt-B3 or PQ7	2. Q-Kt7 + ,,
138—1 B-R8	1. K × P	2. Kt-Q4 + ,,
	1. K-K5	2. Kt-Kt3 dble+ ,,
	1. K-B3	2. Q-Q B6 + ,,
	1. R moves	2. Q × P + ,,
	1. Kt × Kt +	2. Q × Kt+ ,,
	1. Kt-Q B6	2. Kt × Kt+ ,,
	1 Kt-K B6	2. B × Kt+ ,,
139—1. B-R6	1. Any.	2. B-Kt7 ,,
140—1. B-K B3	1. P × B	2. B-K3 + ,,
	1. P-Kt6	2. P-K4dis+ ,,
	1. K-B4	2. Q-B2 + ,,
	1. K-K4	2. B-K3 ,,
	1. QKt moves	2. Kt-Kt3+ ,,
	1. KKt ,,	2. Q-B6 + ,,
141—R-Kt4.		
142—B-B7.		
143—1. R-B4	1. K-Q4	2. R × P dble+ ,,
	1. K-B5	2. Kt-Kt6 + ,,
	1. P × Kt	2 R-B5 + ,,
	1. P-B5	2. Kt-K6 !! ,,
	1. Any other.	2. R × P + ,,
144—1. Q-Q2	1. Q × R	2. Q-Q5+(*a*) *contd.*
	1. Kt × Q	2. R-B6 + (*b*)
	1. K × B	2. Q-R6 + (*c*)
	1. Q × P +	2 B × Q + (*d*)
	1. Q-Q3	2. B × Kt +(*e*)
	1. Q-Q6 or Kt-Q3	2. Q-Kt5 etc.
	1. P Queens	2. R-B6 + ,,
Contd. (*a*)	2. K × Q	3. B × Kt+ ,,
(*b*)	2. K-Q4	3. Kt-K3 + ,,
(*c*)	2. K moves	3. Q × B + ,,
(*d*)	2. K × B	3. Q-B4 + ,,
(*e*)	2. Q-Q4	3. Q-Kt5 ,,
145—B-B7.		
146—R-R8.		
147—R-Q6 !		
148—Q-Kt3.		
149—Kt-R5.		
150—R-Q5.		
151—1. Q-R7	1. K × Kt	2. K-B4 etc
	1. K × KtP	2. B-K2 + ,,
	1. K × QP	2. Kt-B4 + ,,
152—1. R-Q Kt sq	1. K × Kt	2. K-B7 ,,
	1. K-K4	2. B-B4 ,,
	1. K-B4	2. B-Q3 ,,
	1. K-Kt2	2. Kt-B8 ,,
153—1. Kt-Q6	1. K-K4	2. Kt-Kt5 dis+ ,,
	1. B-B3	2. Kt × B+ ,,
	1. Other.	2. Kt (Q6) Kt5 + ,,
154—1. Kt-Q7	1. K-Q4	2. Kt-B7 + ,,
	1 Kt-Q4	2. B × BP ,,

WHITE.	BLACK.	WHITE.
155—1. Q-R sq	1. K-B3	2. Q-R sq etc.
	1. Q × Q	2. P-B4 + ,,
	1. Q-Kt7 or B × P	2. Q × Q + ,,
	1. Other.	2. P-B4 + ,,
156—1. P-K6	1. K-B4	2. Q × B ,,
	1. Kt × B	2. Q-Kt2 + ,,
	1. Kt-Q3	2. Kt×Kt+ ,,
	1. P-B4 or B × P	2 Kt-B3 + ,,
	1. Kt-B6	2. P × Kt +,,
157—Q-Q-Kt sq.		
158—Q-Q6.		
159—Q-Kt6.		
160—1. Q-R8 +		
2. Q-Kt8 +		
3. Q-Kt2 +		
4. Q-R2 +		Blacks moves forced
5. B-Kt sq dis +		
6. B-Q4 dble +		
7. Q × R +		
8. Q-Kt4 +		
161—B-Q8.		
162—K-Kt4 (*into six checks* !).		
163—1. Kt Q5	1. B-Q5	2. Q-B3 etc.
164—1. B-K Kt2	1. B-Q4	2. Q-B4 + ,,
	1. B-Q5	2. B × P + ,,
165—1. R-K sq	1. Kt-B4	*2. B-B4 + ,,
	1. Kt-Q4	2. B-B4 ,,
	1. P-B4	2. B-Kt5 ,,
	1. Q-P moves	2. P × P ,,

* 2 P-Q4 admits of a little master-stroke by 3 P × P *en pas.* Mate ! !

166—1. R-Q2	1. Q × B	2. R-R2 dble + etc.
	1. P-Kt7	2. R × P ,,
	1. Q moves	2. R-R2 + ,,
167—1. R-B sq	1. B-B7	2. R-QB sq ,,
	1. B-Q4 or B-Q6	2. Q-K3 + ,,
	1. B-R2	2. K-Kt5 ,,
	1. B-Kt3	2. P × B ,,
168—1. Kt (R3) Kt5	1. P × Kt	2. B-B4(*a*) *contd.*
	1. P-Q B4	2. Kt-Q6 (*b*)
Contd. (*a*)	2. P × B	3. P-Q4 + etc.
,,	2. R × B	3. R × P + ,,
,,	2. Q-Q6	3. R-B5 + ,,
(*b*)	2. Q-Kt3	3. R-B5 + ,,
169—1. Kt-Q5	1. P × Kt	2. R-B3 *contd.*
Contd.	2. P × Kt	3. B-Kt8 etc.
170—1. R-K8	1. B×R (K8)	2. R×P(*a*) *contd.*
	1. R-Q4	2.|R × P (*b*)
	1. P × R	2. Kt-R4 (*c*)
	1. B-K6 or B-Kt4	2. P-B4+(*d*)
Contd. (*a*)	2. B × R or B-Q2	3. Kt-R4 etc.
(*b*)	2. R-Q2 +	3. K-B8 dis+ ,,
(*c*)	2. B-R4	3. Kt-B3 + ,,
(*d*)	2. B × P	3. Kt (B5)-Q4 ,,
171—1. P-Kt6	1. K-B3	2. B-KB4 (*a*) *contd.*
	1. K-Q3	2. B-Q4 (*b*)
Contd. (*a*)	2. K moves	3. B-Kt5 etc.
(*b*)	2. K moves	3. B-B5 ,,

172—Replace the White Kt at B7, and a Black Pawn at K4; then P takes P *en pas.* Mate.

ANALYSIS AND PROOF.

It can be proved that Black's last move *must have been* P from K2 to K4, so that White may take the P *en pas.*

The Black King cannot have moved from any *occupied* square.
(The White Kt now occupies B7.)
Nor from Kt3 or 4, as both are now *doubly* guarded, so that he cannot have moved *out of a check.*
(The White Kt now helps to guard Kt5)
Nor can he have moved from K2, as the White P on Q6 cannot have moved *to give check.*
No other P can have moved.
The K P cannot have moved from K3, because of the position of the White King.
Therefore Black's last move *must have been* P from K2 to K4, which White can take *en pas.*, giving Mate.

Q. E. D.

WHITE.	BLACK.	WHITE.
173—R-Q6.		
174—1. Q-Kt7	1. Kt-QB2	2. Q × QKt etc.
	1. Kt-KB2	2. Q × Kt ,,
	1. Other	2. Q × P + ,,
175—1. Q-B2	P moves	
2. Kt-B5	P × Kt	
3. Q-Kt3 etc.		

For solutions of problems 176 to 181, please see diagrams.

182—B-K7.		
183—B-K2.		
184—B-B7.		
185—R-K6.		
186—Q-R5.		
187—B-K3.		
188—1. B-Kt6	1. K-Q2	2. Q-B6 + etc.
	1. K-B4	2. Q-K4 + ,,
	1. Q × B / 1. Kt×Kt	2. Q-KKt4 + ,,
	1. R × Kt	2. Q × R + ,,
189—1. Kt-K5	1. K-Q4	2. Kt-Q7 ,,
	1. P × Kt	2. K-Kt6 ,,
	1. P-Q4	2. K-B6 ,,
190—1. K-R4	1. P-B3	2. Q-B7 + ,,
	1. P-K3	2. Kt-Kt4 + ,,
	1. P-Q5	2. Q-Kt8 + ,,
191—1. Q-B6	1. K × P or P-B5	2. Kt-B3 + ,,
	1. P-B6	2. P × P + ,,

192—1. R-Q3, dis +	
2. Kt × P, dis +	
3. P-Kt4 +	
4. Kt × P, dis +	
5. Kt (B5)-Kt3 +	Forced.
6. B-K3 +	
7. R-KB6 +	
8. B-Q2, dis +	
9. B-Q5 +	

193—1. Kt-K6, dis +	
2. Kt-B4 +	
3. Kt-B4 +	
4. R-Kt5, dis +	
5. Q-K4 +	Forced.
6. Kt-Q2 +	
7. B-B7, dis +	
8. P-K4 +	
9. Kt-B3 +	

194—R-K5.	
195—Kt-Q6.	
196—B-R6.	

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
197—Q-B7.		
198—1. Kt-Kt4	1. K-Q5	2. Kt-Kt5 + etc.
	1. K-B5	2. Kt-Q3 + ,,
	1. P-Kt6	2. R-R4 ,,
	1. P-Kt4	2. Kt-Q2 ,,
199—1. Kt-QB4	1. K-K3	2. Q-K8 + etc.
	1. K-K5	2. Kt-K3 dis + ,,
	1. P-B4	2. Kt-Kt5 ,,
	1. Any other	2. Kt-K3 + ,,
200—Q-B2.		
201—R-QKt5.		
202—R-Q2.		
203—Q-KB8.		
204—R-KB4.		
205—Q-B4.		
206—R-Kt6.		
207—R-QB5.		
208—R-Kt3.		
209—K-B7.		
210—1. Kt-R6	1. B × KP	2. Q-K4 + etc.
	1. B × KtP	2. Kt-Kt4 + ,,
	1. K-K3	2. B × BP dis + ,,
	1. P × P	2. R × P + ,,
211—1. K-Q7	1. K-B4	2. Q-B3 + ,,
	1. K-K5	2. K-K6 ,,
	1. P-K5	2. K-Q6 ,,
	1. P-B5 or K-Q4	2. Q-Q3 + ,,
212—Kt-B2.		
213—R-Q7.		
214—Kt-Q3.		
215—P-B5.		
216—Q-KKt8.		
217—1. B-R6	1. K × R	2. Q-Kt2 + ,,
	1. Kt-Q sq.	2. Q-Kt6 ,,
	1. K-B3, Kt-Q3, Kt-B4	2. Q-QR8 ,,
218—1. Q-Kt8	1. P-Q4	2. K-Q2 ,,
	1. K-B file	2. R × P ,,
	1. Any other	2. Q × P ,,
219—1. P-Kt5	1. K-B4	2. Q-B5 + ,,
	1. K-Q4	2. Q-K6 + ,,
	1. K-B5	2. Q-KB6 + ,,
220—1. Q-R4	1. K × B	2. Kt-B5 + ,,
	1. K-K5	2. Kt-B2 + ,,

The Kt makes a circular tour according as Black moves.

221—Kt-Q4.		
222—Q-B sq.		
223—Kt-B3.		
224—Q-Kt sq.		
225—Kt-B6.		
226—1. B-K8	1. R-Kt5 +	2. Q × R + ,,
	1. R-R5	2. Q-Kt6 + ,,
	1. P-Q5	2. B-Q7 + ,,
	1. K-K4	2. Kt × P dis + ,,

Etc., etc.

WHITE.	BLACK.	WHITE.
227—1. Kt-B8	1. K × P	2. Kt-Q7 etc.
	1. P-R3	2. Q-B5 ,,
	1. B × P	2. Q-B3 + ,,
	1. K-B5	2. Kt × P + ,,
	1. P-B5 or P-Kt5	2. Kt-Q7 + ,,
228—1. B-R3	1. K-Q4	2. B-Kt8 ,,
	1. K × R	2. P-R6 ,,
229—Kt-R4.		
230—B-K4.		
231—1. B-QKt5	1. K × R	2. Kt-Q3 + ,,
	1. P × B	2. Q-Q2 + ,,
	1. Q-R4	2. Q × B + ,,
	1. P-B6	2. Q-Kt4 + ,,
	1. Kt × R	2. Kt-B3 + ,,
	1. Kt-Kt3 or B6	2. Q-B3 + ,,
	1. Any other	2. Kt-B6 + ,,
232—1. Kt-Kt4	1. K-Q4	2. B-K5 ,,
	1. P-B5	2. Kt-B2 + ,,
	1. P × Kt	2. Q × P + ,,
	1. P-K4	2. Kt × P + ,,
	1. Kt × B	2. Q-K3 + ,,
233—1. R-B7	1. P-R3	2. Kt × KP ,,
	1. P × Kt	2. R-K7 + ,,
	1. K-Q5	2. R-B4 + ,,
234—1. Q × P	1. K × Kt	2. Q × P + ,,
	1. BP × Kt	2. Q-K4 + ,,
	1. Q-P × Kt	2. B-B6 + ,,
	1. B-B5	2. Kt-K6 + ,,
	1. P-B7	2. Kt-Kt3 + ,,
	1. K-B5	2. Q × Kt + ,,
235—1. Q-R3	1. P × B	2. Kt-K7 ,,
	1. K × Kt (B4)	2. B-K4 + ,,
	1. K × Kt (B3)	2. Q-K7 + ,,
	1. K-B5	2. Q × P + ,,
	1. B × Kt	2. Q × P + ,,
	1. Any other	2. Q-Q6 + ,,
236—1. Kt(Q4)-B6	1. P × Kt	2. B-R3 ,,
	1. P × B	2. Kt-B7 ,,
	1. P-B6	2. Kt-K7 + ,,
	1. P-Kt4 or B-Kt6	2. Q-B3 + ,,
237—1. Kt-B6	1. B × Kt	2. B-B4 + ,,
	1. B-K3	2. Q-Kt5 + ,,
	1. P × P	2. Q-K3 + ,,
238—1. Kt-Kt3	1. B-Kt7	2. Kt-B5 + ,,
	1. P-Kt7	2. Q-B2 ,,
	1. K-B7	2. B-B4 ,,
	1. Kt moves	2. B × P + ,,
	1. P-B7	2. Q-K2 + ,,
239—1. B-Kt8	1. P-K6	2. Q-Kt2 + ,,
	1. K-K4	2. Q-Kt3 + ,,
	1. Any other	2. Kt-B4 ,,
240—1. Kt-Kt4	1. K × B	2. Q-R sq. + ,,
	1. K-B4	2. Q × P + ,,
	1. P moves	2. Q-B2 + ,,
	1. B ,,	2. Q × P + ,,
241—1. Q-Q2	1. K-Q4	2. Kt-K3 + (*a*) *contd.*
	1. B × P	2. Kt-Kt3 dble + (*b*)
	1. K-K4	2. Kt-B3 + etc.
	1. Any other	2. Kt × KP dis + ,,
Contd (*a*)	2. K-K4	3. Kt (K3)-B2 ,,
	2. K-B4	3. Q-R5 + ,,
(*b*)	2. K-K4	3. Q-Kt5 + ,,
	2. K-Q4	3. Kt-B3 dis + ,,
242—1. P-Q3	1. Kt-Q7	2. P-Q4 + (*a*) *contd.*
	1. Kt-B6	2. Q-K6 + (*b*)
	1. K-Q5	2. Q-Q6 + (*c*)
	1. K × P	2. Kt-K3 + (*d*)
	1. Kt-B8	2. Kt-B3 + (*e*)

WHITE.	BLACK.	WHITE.
Contd. (*a*)	2. K × QP	3. Kt-B2 + etc.
	2. K × BP	3. Kt-K3 + ,,
(*b*)	2. K-Q5	3. Kt-B3 + ,,
(*c*)	2. K-B6	3. Q-B5 + ,,
(*d*)	2. K-K4	3. Kt-B3 + ,,
(*e*)	2. K × P	3. Kt-K3 + ,,
243—1. Kt-B8	1. K-B4	2. Kt-Q7 + (*a*) *contd.*
	1. B-B4	2. Kt-K6 + (*b*)
	1. B-Kt5	2. Q-K3 + (*c*)
	1. B other, Q-R2, or Kt × P	2. Kt-K6 + (*d*)
	1. Any other	2. Kt-K6 +, & mates next move
Contd. (*a*)	2. K-Q5	3. Q-K3 + etc.
	2. K-Kt4	3. Q-Q3 + ,,
(*b*)	2. K-K4	3. Q-B4 + ,,
(*c*)	2. K × B	3. Q-Q3 + ,,
(*d*)	2. K-K4	3. B × P ,,
244—1. R-KB sq.		1. Kt-Kt4, or B sq. (*a*)
2. B-Q6 +		2. Kt × B
3. Kt (Q2)-B4 +		3. Kt × Kt
4. R-B3 +		4. Kt-K6
5. Kt-B6		5. P-K4
6. R-Kt sq.		6. P-K5
7. Kt-Q4		7. P × R
8. Kt-B2 +		8. Kt × Kt mate
	(*a*) 1. Kt-B3	
2. B-Q6 +		2. Kt-Kt5
3. P-R4		3. P × P
4. R-B2		4. P-R6
5. B × Kt +		5. P × B
6. Kt-Kt sq. +		6. K-Kt6
7. R-R6		7. P-R6
8. R-QKt2 +		8. P × R mate.
245—1. B-R8	1. K-R2	2. Q-QR sq. etc.
	1. K-B2	2. Q-B2 + ,,
246—1. Q-B7 +		1. K-B4
2. Kt-K5		2. Kt (K5)-Q3
3. Kt-Q3 + etc.		
247—1. Kt-Q6		1. Kt-B6 (*a b c*)
2. Kt-K5		2. Kt-B5
3. Q-K4 + etc.		
(*a*) 1. —		1. Kt-B4
2. Q-K5 +		2. K moves
3. Q × Kt or Q-K2 + etc.		
(*b*) 1. —		1. P-B4
2. Q-QB2, etc.		
(*c*) 1. —		1. K-Q5
2. K-Q2, etc.		
248—1. Kt × P (B5)		1. K-Q5 (*a b c d e f g*)
2. Kt-K5		2. K × Kt (If P-Q4,
3. B-Kt2		3. K-B3 3 Q-Kt2 etc.
4. Q × P +, etc.		
(*a*) 1. —		1. B-R5
2. Q × B		2. P-Q4
3. Kt-K3 dis +		3. K-Q3
4. B-R3 + etc.		
(*b*) 1. —		1. R-QKt sq.
2. B-K3 +		2. K-Kt4
3. R-Kt3 +		3. K × Kt
4. R-R3 dis +, etc.		
(*c*) 1. —		1. Kt-K6
2. R × Kt		2. K-Kt4 *contd.*
3. R-Kt3 +		3. K × Kt
4. Q × P + etc.		
Contd. If B-R4 or R-QKt sq.		3. B-K3 + etc.
,, K-Kt5		3. R-Kt3 + ,,
,, P-Q4		3. Q-R3 + ,,
(*d*) 1. —		1. P-B7
2. B-K3 + etc.		
(*e*) 1. —		1. Kt-Kt7
2. Q-Kt3		2. B-Kt4 (If Kt-Kt3
3. R-Q3		3. B-R4 3. Kt × Kt dis
4. B-R3 + etc.		+ etc.)

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
(*f*) 1. —	1. K-Kt4	
2. Q-Kt2 +	2. K-R3	
3. R-R3 +	3. B-R5	
4. R × B + etc.		
(*g*) 1. —	1. P-Q4	
2. B-K3 +	2. P-Q5	
3. Q-R3 +	3. K-Kt4	
4. R-Kt3 + etc.		
249—1. Kt-R4 +	1. K-K4 dis +	
2. Kt (R2)-B3 +	2. QKt × Kt dis +	
3. P-Q4 +	3. Kt × P dis +	
4. Kt-B3 +	4. Kt × Kt dis +	
5. P-Q4 +	5. Kt × P dis +	
6. B-B4 mate		

If K-Kt takes, mate in two follows.

The author has now embodied this idea in a ten-mover, which, therefore, has a succession of nineteen checks.

250—1. Kt-K sq.	1. K-R2 (*a*)	
2. K-B7	2. K-R3	
3. Kt (K sq.)-Kt2	3. K-Kt4	
4. K-Kt7	4. K-R4	
5. K-B6	5. K-R3	
6. Kt-R4	6.	
7. Kt-Kt6	7.	
8. Kt × P	8. K-R2	
9. Kt-Q7	9.	
10. Kt-B8	10.	
11. Kt-Kt6	11.	
12. Kt-B4	12.	
13. Kt-K6	13.	
14. Kt-Kt7	14.	
15. Kt (Kt7)-B5	15.	Forced.
16. K-K7	16.	
17. K-B7	17.	
18. Kt-Kt4	18.	
19. Kt-B6	19.	
20. Kt-K7	20.	
21. Kt-Kt6 mate		
(*a*) 1. —	1. K-R4	
2. Kt (K sq.)-Kt2	2.	
3. Kt-R4	3.	
4. Kt-Kt6	4.	
5. Kt × P	5. K-R2	
6. Kt-Q7	6.	
7. Kt-B8	7.	
8. Kt-Kt6	8.	
9. Kt-B4	9.	Forced.
10. Kt-K6	10.	
11. Kt-Kt7	11.	
12. Kt (Kt7)-B5	12.	
13. K-K7 etc.		

251—Q-KKt3.

252—1. K-B4	1. R-B8 +	2. Kt-B2 dis + etc.
	1. R × P +	2. K × P ,,
	1. R-K7	2. Q-Kt8 + ,,
	1. R-Q8	2. Kt × P dis + ,,
253—1. Kt-Kt5	1. K-Q5	2. Q-Q6 + ,,
	1. P Queens	2. Q × Q + ,,
	1. Kt-Kt3	2. Q-Kt5 + ,,
	1. Kt-B2	2. Q × P + ,,
	1. P-Kt3	2. B-B2 ,,
254—K-B5 !	1. P-Kt3 +	2. K-Q5 ,,
	1. K × Kt	2. Q-Q4 + ,,
	1. B-Kt4 or P-Kt4	2. Q-Kt3 + ,,

255—Q-R3.

256—R-Q sq.

257—1. R-B6	1. B × R	2. Kt (Q3)-B5 + etc.
	1. K-Q4	2. Q-B3 + ,,
	1. K-B4	2. Q-R5 + ,,
	1. P × B	2. R-B4 + ,,
	1. Kt × P	2. Kt-B2 + ,,
	1. Any other	2. Kt (Q7)-B5 ,,

WHITE.	BLACK.	WHITE.
258—1. Kt-K3	1. K-Q5	2. Q × Kt + ,,
	1. K-B5	2. Q-B7 + ,,
	1. K-B3	2. Kt-Kt4 + ,,
	1. K-Q3	2. Q-Q7 + ,,
	1. Kt-Kt6	2. Q-Q7 ,,
	1. Any other	2. Q-B5 + ,,
259—1. R-Kt8	1. R-QB4	2. R-R8 ,,
	1. R-Q4	2. R-Q3 ,,
	1. R-K4	2. R-K3 ,,
	1. R-KB4	2. R-KB3 ,,
	1. R-R4	2. R-R3 ,,
	1. P-Kt6	2. R × P ,,
	1. R-Kt2	2. R × P + ,,
260—1. Q-B3	1. K-Kt4	2. Q-B6 ,,
	1. K-Q4	2. Kt-B3 dble + ,,
	1. Any other	2. Kt-B5 ,,
261—1. Kt-Q2	1. B-Q6	2. B-K4 ,,
	1. K × B	2. R-Q7 + ,,
	1. P or Kt × B	2. Kt-B4 + ,,
	1. Kt-Q6	2. B × KtP ,,
262—1. Q-B sq.	1. B × R (K6)	2. Q-R6 ,,
	1. B × R (K4)	2. Q-Kt sq. + ,,
	1. B-Kt3	2. Q-Kt2 + ,,
	1. B-Kt5	2. R-Kt6 + ,,
263—1 B-R sq.	1. Ror P moves	2. Q-B8 + ,,
	1. Kt-K6	2. P-B5 + ,,
	1. Kt-Kt3	2. Q-Q7 + ,,
	1. Kt-B2	2. Q-R6 + ,,
264—1. Q-R sq.	1. R × P	2. Kt-Kt3 + ,,
	1. R-KB8	2. R-B4 + ,,
	1. R-Kt8 or	2. R (Q1)-Q5 + ,,
265—1 R-Kt4	1. B-R2 (*a*)	
2. Q-B8 +	2. K-Q4	
3. P-B4 +	3. P × P e.p.	
4. K-B2 dis +	4. Kt-Q5 mate	
(*a*) 1. —	1. Other	
2. Q-K7 +	2. K-Q4	
3. Q-K4 + etc.		
266—1. B-Kt2	1. Kt-R4 or Q sq. (*a*)	
2. Q-B8	2. Kt moves.	
3. P-Q7 + or Q-B2 acc.	3. Kt covers	
4. Kt-Kt4	4. P-R3	
5. B-R3	5. K-Q4	
6. Q-B5 +	6. Kt × Q mate.	
(*a*) 1. —	1. Kt × P	
2. P Queens +	2. Kt × Q	
3. Q-B8 +	3. Kt covers	
4. Kt-Kt4, etc.		

267—Kt × P.

268—Kt-B4.

269—Kt-K6.

270—1. Kt-R2	1. P-Q4	2. Kt-Q2 etc.
	1. K-B4	2. Kt-B3 ,,
271—1. Kt-B5	1. K × QKt	2. Q-B6 + ,,
	1. K × RKt	2. Q-B4 + ,,
	1. Kt × KB	2. Kt-Q6 + ,,
	1. Kt × QB	2. Q-K3 + ,,
272—1. Kt × KtP	1. K-Q5	2. Q-R3 ,,
	1. P × Kt	2. Q-R sq. ,,
273—1. R-QKt sq.	1. P-R6 +	
2. K-Kt3	2. K × Kt	
3. K-B3 dis + etc.		
274—1. R-K4	1. K-Q7	
2. Kt-K5	2. K-B8	
3. R-K sq. + etc.		

If P moves, 2 Kt-K5 and thence B3, or accordingly.

WHITE.	BLACK.	WHITE.
275—1. R-Q5	1. P-K4 (*a*	
2. B-B8	2. K-B5	
3. B-R6 + etc.		
(*a*) 1. —	1. P × R	
2. Kt-QKt5	2. P × Kt	
3. Kt-Q4 + etc.		
276—1. B-Kt2	1. P-K4	
2. P-Q5	2. P K3	
3. P-Q6 etc.		

277—R-Kt2

278—B-Kt2

279—Kt-B7

280—Q-B sq.

281—Kt-KB3

282—B-K4

283—R-B2

284—B-R7

285—R-B7

286—Q-B3

287—B-B5

288—1. Q-Kt6	1. P-R5	2. Q × P (R3) etc.
	1. K-K6	2. Q-Kt sq. + ,,
	1. K × P	2. Q-Kt7 + ,,
	1. B-Kt7	2. Q-Kt3 ,,
	1. Kt moves	2. Q-Kt6 + ,,
	1. K-B5 or P-B7	2. Q-Q6 ,,
289—1. B-Q5	1. P × B	2. Kt-Kt5 + ,,
	1. K × B	2. Q-Q3 + ,,
	1. Kt-B5	2. Kt × P + ,,
	1. P-B4	2. B × KBP + ,,
	1. K-B6	2. B-Kt4 + ,,
290—1. B-Kt6	1. K-Q6	2. Q-QB2 + ,,
	1. B-Kt4	2. Q-Q2 ,,
	1. K-Kt4	2. Q-K sq. ,,
	1. P-Kt4	2. B-B7 + ,,
	1. K-Q4	2. Kt-K7 + ,,
	1. Kt × Q	2. Kt-K3 + ,,
291—1. R-B8	1. P-B5 or R-B5	2. Q × KP + ,,
	1. K × P	2. Q-Q6 + ,,
	1. K-B6	2. Q-Kt3 + ,,
	1. Kt × B	2. Kt-K2 + ,,
	1. P-K5	2. Q-B6 + ,,
	1. Other	2. Q-Q5 + ,,
292—1. Kt-Q2	1. P-Kt4	2. Q-KKt sq.,
	1. P-B3	2. B-B7 + ,,
	1. K-B5	2. Q-R2 + ,,
	1. K-Q5	2. Q-K sq. ,,
	1. K-Q3	2. B-B6 ,,
	1. P-B5	2. Q-K4 + ,,
293—1. Kt-KB3	1. Kt × B	2. Kt-B3 dble + ,,
	1. K-Q6	2. Q-B4 + ,,
	1. P-R4	2. Kt-Kt5 + ,,
	1. Kt-Q5	2. Kt-Q2 + ,,
	1. K × Kt	2. Q-KB5 + ,,
	1. Any other	2. Q-Kt4 + ,,
294—1. Q-R8	1. R-Q5	2. Q-K5 + ,,
	1. P-Kt4	2 R-B7 ,,
	1. K × R	2. Q-B3 + ,,
	1. Any other	2. Kt-B4 + ,,
295—1. Kt-Q8 + 2. R-KB7 dis + 3. Q-B3 + 4. Q-B6 +	Black's moves forced.	

SOLUTIONS—*continued.*

296—1. Q-Kt4, 2. R-B5, 3. R-Q5 +, 4. Kt-B2, 5. Q-K2 +, 6. P-Q3 +, 7. R-Q4 + — Black's moves forced.

297—*Positive.* 1. P-K6, 2. B-B4, 3. R-KB7, 4. K-Q5, 5. R-B8 +, 6. B-Q6 mate — Forced.

298—*Negative.* 1. Kt-Kt6 +, 2. Q-R8 +, 3. Q-Q8 +, 4. Q-B6 +, 5. R-Q3 +, 6. Q-B4 + — Forced.

Mate is given similarly to *Positive*.

299—1. K-R3, 2. R-K5, 3. Kt-Kt2 +, 4. B-Kt4 + — Forced.

300—1. B-Q7, 1. P-Kt3; 2. Q-R8, 2. R-K3 (*a b*); 3. Kt-Kt4 +, 3. K-B4; 4. Q × Kt mate

(*a*) 2. —, 2. R-R5; 3. Kt × P + etc.

(*b*) 2. —, 2. Q-Kt2; 3. Q × R + etc.

301—Q-R5

302—R-Q6

303—R-K5

304—P-B6

305—1. Kt-K5: 1. P × P, 2. Q-K sq. + etc.; 1. K × P, 2. Q-B4 + ,,; 1. P-B5, 2. Q-Q3 + ,,; 1. K-B5, 2. Kt-K6 + ,,; 1. B moves, 2. Kt-Kt6 ,,

306—1. Kt-Q6: 1. Kt-B3, 2. Q-R3 + ,,; 1. Kt-Kt2, 2. Kt-K4 + ,,; 1. Kt-Kt6, 2. Q-R7 + ,,; 1. B-B6, 2. Q-Kt5 + ,,; 1. P × P, 2. Q-R5 + ,,; 1. K-Kt3, 2. Kt-Q5 + ,,; 1. Kt × P etc. 2. Kt (K7)-B8 ,,

307—1. Q-R6: 1. Kt-Kt3, 2. B-B6 + ,,; 1. Kt-B7, 2. Q-Kt7 + ,,; 1. P or B-Kt7, 2. Q-B4 + ,,; 1. Other, 2. Q-B sq. ,,

308—1. B-R2: 1. K-K5, 2. Kt × P + ,,; 1. K-B5, 2. Q × RP + ,,; 1. P-B5, 2. Q-Kt7 + ,,; 1. Any other 2. Kt-B7 + ,,

309—1. Q-B2: 1. B × P, 2. Q-Q2 ,,; 1. K × R, 2. Q-R2 + ,,; 1. B-Q sq. etc. 2. R-Q5 + ,,

310—1. Q-KKt6: 1. K × R, 2. Kt-K6 + ,,; 1. B × P, 2. Q-K6 + ,,; 1. P-Q5, 2. Q-K4 + ,,; 1 B × Q, 2. Kt × B + ,,; 1. Kt × R, 2. Q × P + ,,; 1. Kt-K5, 2. R-B5 + ,,; 1. Kt × BP etc 2. Q-Kt5 + ,,; 1. Any other 2. P-Q4 + ,,

311—1. Kt-Q6: 1. R-R2, 2. B-B7 ,,; 1. P-B4, 2. Kt-B7 + ,,; 1. Any other 2. Q-K4 + ,,

312—1. Kt-K2: 1. Kt-QB7, 2. Kt-Kt3 + etc.; 1. P × P, 2. B-Kt6 + ,,; 1. K × P, 2. Q-K8 ,,; 1. K-Q6, 2. Q-R7 + ,,; 1. K-B4, 2. Kt-Kt3 + ,,; 1. Any other 2. Q-Q4 + ,,

313—1. P-B6: 1. K-Q4, 2. Kt-Kt2 (*a*) *contd.*; 1. K × P, 2. Kt-K7 (*b*)

contd. (*a*) 2. K-K3, 4 or 5, 3. Q-K7 + etc.; ,, 2. K-B5, 3. Kt(Kt2)-K3 + ,,; (*b*) 2. K-B5, 3. Kt (R4)-B5 ,,

314—1. Q-B6: 1. P-Q6, 2. Kt-B7dis + (*a*) *contd.*; 1. P-B5, 2. Q-Kt6 + (*b*); 1. K-Q6, 2. Q-B sq. (*c*); 1. K × P, 2. Q-B6 + (*d*)

contd. (*a*) 2. K × P, 3. Kt-B4 + etc. or K-K5; ,, 2. K-Q5 or B5 3. Kt-K6 + ,,; (*b*) 2. K × P, 3. Kt-Kt4 ,,; (*c*) 2. P-B5, 3. Q-Kt sq. + ,,; ,, 2. K-K5, 3. Q-K sq. + ,,; (*d*) 2. K-K5, 3. Q-K6 + ,,

315—1. Kt-K4: 1. K-Q4, 2. Q-B5 + (*a*) *contd.*; 1. P-Kt5, 2. Q-B6 + (*b*); 1. P-R6, 2. Q-Q6 + (*c*); 1. R moves, 2. Q-Q6 + (*d*)

contd. (*a*) 2. K-B5, 3. Kt-Q2 + etc.; (*b*) 2. K-Q4, 3. Q-B5 + ,,; (*c*) 2. K-B4, 3. Kt(K4)-Kt3 + ,,; (*d*) 2. K-B4, 3. Q-Q5 + ,,

316—1. K-Kt7: 1. B-Q sq. 2. R-QB6 (*a*) *contd.*; 1. R-Kt3, 2. Kt-B3 + (*b*); 1. P-B6, 2. B × P (*c*); 1. P × P, 2. Kt-B3 + (*d*); 1. B-Kt5, 2. B × P etc.

contd. (*a*) 2. R × R, 3. Kt-B6 dis + etc.; ,, 2. P-B6, 3. R-B5 + ,,; (*b*) 2 P × Kt, 3. K-Kt6 ! ,,; ,, 2. K-B4, 3. R-Q5 + ,,; (*c*) 2. R × R, 3. Kt-B6 dis + ,,; (*d*) 2. K-B4, 3. R-Q5 + ,,

317—1. B-B2: 1. P-Q4, 2. P-B4 (*a*) *contd.*; 1. R or Kt moves, 2. B-Kt3 (*b*); 1. B-R3, 2. R × P (*c*)

contd. (*a*) 2. P-Q5, 3. B-Kt3 + etc.; ,, 2. Any other 3. R-Q4 + ,,; (*b*) 2. K × R, 3. B-K6 + ,,; (*c*) 2. B-Kt3, 3. Q × RP + ,,

318—1. Q-K3: 1. P × Q, 2. Kt-Q5 (*a*) *contd.*; 1. P × Kt, 2. R-B8 dis + (*b*); 1. P-Q4, 2. Kt × QP (*c*); 1. P-Kt5, 2. R-Kt7 dis + (*d*); 1. Kt-K7, 2. Q × Kt (*e*); 1. Other, 2. Q-B3, etc.

contd. (*a*) 2. K × Kt, 3. R-B4 dis + etc.; ,, 2. P-K5, 3. R-K7 dble + ,,; (*b*) 2. K-K2, 3. Q-Kt6 ,,; (*c*) 2. K × Kt, 3. R-B6 + ,,; ,, 2. K-Q3, 3. R-B6 + ,,; ,, 2. P-K5, 3. Q × QP ,,; (*d*) 2. K-B3, 3. Kt-Q5 + ,,; ,, 2. K-B4, 3. P × P + ,,; (*e*) 2. P-Q4, 3. Q × RP + ,,; ,, 2. P × Kt, 3. R-Kt7 dis + ,,

319—1. K-B7: 1. P-Q5, 2. K-B6 (*a*) *contd.*; 1. K-Q6, 2. Kt-K5 + (*b*)

contd. (*a*) 2. K-Q6, 3 Q-K sq. etc.; 2. P-Q6, 3. Kt-Kt3 ,,; (*b*) 2. K-B6, 3. Q-K sq. + ,,; ,, 2. K-K5, 3. K-Q6 ,,

320—1. Q-Q2: 1. K-K4, 2. R-B4 (*a*) *contd.*; 1. P-K4, 2. Q-B3 (*b*); 1. P-B4, 2. R-B4 + (*c*)

contd. (*a*) 2. P-Q5, 3 Q-Kt4 etc.; ,, 2. P-B4, 3. Q-K3 + ,,; (*b*) 2. P-Q4, 3. R-B3 ,,; ,, 2. P-B4, 3. Q-B3 + ,,; ,, 2. P-B3, 3. R-B3 ,,; (*c*) 2. K-K4, 3. Q-K3 + ,,

321—Q-Kt5

322—1. Q-R8: 1. P × P, 2. R (R7)-QKt7, etc.; 1. Kt × P, 2. Q-R4 + ,,

323—1. B-QKt7: 1. Q-Kt4 or R3, 2. R-Q2 + ,,; 1. Kt-B6, 2. R-Q1 + ,,; 1. B-B2, 2. Q-B4 + ,,; 1. Q-R sq. 2. B-K4 + ,,; 1. Kt-Kt3 or B2 2. Q-Kt3 + ,,; 1. B-Kt3, 2. B-K4 + ,,; 1. Any other 2. B R6 + ,,

324—1. B-Kt sq. 1. Q or B-R2, 2. Q-K3 + ,,; 1. Q × P, 2. Q-K5 + ,,; 1. Q-R3, 2. Q × P + ,,

325—1. Kt-Kt6: 1. P × Kt, 2. B-Bsq (*a*) *contd.*; 1. B × P, 2. R-Kt4 dis + (*b*)

contd. (*a*) 2. B × P, 3. Q-R5 + etc.; (*b*) 2. K-R4, 3. R-B5 + ,,

326—1. Kt-Q7: 1. P-B3, P-Kt7, or Kt moves, 2. Kt-K5 + (*a*) *contd.*; 1. B-Kt8, 2. R-Q3 dis + (*b*); 1. P × B, 2. R-B4 + (*c*); 1. R × B, 2. R-Q3 dis + (*d*)

contd. (*a*) 2. P, Kt or B × Kt, 3. R × BP dble + etc.; (*b*) 2. P × B, 3. Q-Kt4 + ,,; (*c*) 2. K × R, 3. Kt-B6 + ,,; (*d*) 2. P × B, 3. Q-R2 + ,,

327—1. B-QR5: 1. P-Kt5, 2. P-Kt6, 3. R-QR4, 4. Q-R6 +, 5. Kt-Kt4; 2. P-Kt6, 3. K × R, 4. B-Kt2, 5. B × Q mate

328—1. R-Kt7: 1. P-B4 (*a*, *b*), 2. Kt-Kt2 +, 3. Q-R5 !, 4. B-R2, 5. Kt-K4 +, 6 Kt-R4 +; 2. K × P, 3. R × R, 4. R-K8 etc.*, 5. R × Kt, 6. R × Kt mate.

*If 4. R-Q4; 5. P-Q4 + etc.

(*a*) 1. —, 1. P × R, 2. Kt-K4, 3. Kt-Kt3, 4. Kt-Kt2 +, 5. P-Q4 +, 6. Kt-R4 +; 2. P × P, 3. P × Kt, 4. K × P, 5. R × P, 6. R × Kt mate

(*b*) 1. —, 1. P × Kt, 2. P moves, 3. Kt-Kt2 +, 4. P-Q4 +, etc.; 3. K × P

329—B-Kt5

330—R-B2

331—B-Q3

332—Kt-Q6

333—1. R × KP: 1. P × R, 2. P-Q3 + etc.; 1. P-B5, 2. P × P dis +; 1. P-KKt5, 2. R-B2; 1. P-QKt5, 2. B-K6; 1. Kt moves, 2. B-B6

334—1. Kt(Ksq)-Q3: 1. K-R5, 2. Q-B5 etc.; 1. K-B6, 2. Q-Q4 ,,; 1. K-R7, 2. Q-R2 + ,,

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
335—1. Kt-KB4	1. K-B6	2. Kt-QB2 etc.
	1. K-B4	2. Q-K4
	1. K-K4	2. Q-Q5 +
	1. K-K6	2. Kt-QB2 +
336—Q-B6		
337—B-B6		
338—R-Q3		
339—1. Q-KB2	1. Kt moves	2. Q-Q4 + etc.
	1. P-Kt6	2. P-Q4 + ,,
	1. B × P	2. R-K8 + ,,
340—1. Kt-QB7	1. Kt × Kt	2. R-Q6 +
	1. Kt-Kt3	2. Kt-Q5 +
	1. B-Kt sq.	2. R-B7 +
341—R-Kt5		
342—Kt-K8		
343—B-Q4		
344—R-K6		
345—Kt-Kt6		
346—Q-Q sq.		
347—Q-R6		
348—1. P-B3	1. K × R	2. B-B6 + etc.
	1. B × R	2. Kt-B7 + ,,
	1. Kt-Q3	2. Kt-B6 + ,,
	1. Kt-Q5	2. R × Kt + ,,
	1. B B7	2. R-K6 ,,
	1. B-Q6	2. P × B ,,
349—1. P-Kt4	1. P-R6	2. Q × KtP + ,,
	1. P-Kt7	2. Q × KtP ,,
	1. P × R	2. Q-Kt4 ,,
	1. P-B5	2. R-Q2 ,,
	1. K × R	2. Kt-B4 ,,
	1. K-B7	2 R-Q3 ! ,,
	1. P-B6	2. Kt-B4 + ,,
	1. P × P	2. QKt × P + ,,
	1. B moves	2. Kt × P + ,,
350—1. Q-Kt2	1. K × Kt	2. Q-Kt7 ,,
	1. K-B3	2. Kt-B6 ,,
	1. K-B5	2. Kt-B7 ,,
	1. K-K5	2. Q-Kt3 ,,
	1. P-Kt4	2. Q-B2 ,,
351—R-K8		
352—B-Kt2		
353—B-B4		
354—1. R-KKt8	1. K-Q3 or B3	2. B × P etc.
	1. K-B5	2. R-K3 ,,
	1. P-Q6	2. B-B5 ,,
355—1. R-QKt sq.	1. K × RP	2. Q × RP + ,,
	1. K × BP	2. Q-B5 + ,,
	1. Any other	2. Kt-Q4 dis + ,,
356—1. Q-R7	1. K × B	2. Q-K7 + ,,
	1. K-K3	2. Q-KKt7 ,,
	1. K-Kt3	2. K-Kt4 ,,
	1. K-Kt4	2. Q-KB7 ,,
357—1. Q-Q3	1. K × KKt	2. Q-Q5 + ,,
	1. K × QKt	2. Q × P + ,,
	1. P × Kt	2. Q-Q7 + ,,
	1. P × P	2. Kt-Q5 ,,
	1. R moves	2. P-B4 + ,,
358—1. R-Kt sq.	1. K-K4 (*a b*)	
2. R-Q sq.	2. K-B4	
3. P-B7, etc.		
(*a*) 1. —	1. K × P	
2. P-B3	2. K-Kt4	
3. KR-QR sq. etc.		

WHITE.	BLACK.	WHITE.
(*b*) 1. —	1. K-B6	
2. K-K3	2. K-Kt5	
3. K-Q4, etc.		
59—Q-Kt2		
360—1. R-K2	1. Q-Kt2	2. Q-Kt3 + etc.
	1. Q-B2	2. Q-B4 + ,,
	1. Q-K2	2. Q-K3 + ,,
	1. Q × P	2. B-Kt5 + ,,
361—P-Q3		
362—Kt-K6		
363—Q-K3		
364—Kt-R5		
365—K-K sq.		
366—Kt-B6		
367—1. Kt-Kt4	1. K-K4	2. Q-B3 etc.
	1. K-K6	2. B-B5 + ,,
	1. P-Kt7	2. B-Q6 + ,,
	1. P-R4	2. B-Kt5 + ,,
368—1. Kt-Q2	1. K × Kt	2. Q-Kt8 + ,,
	1. K-B3	2. Q-Kt6 + ,,
	1. K-Q5	2. Kt-B3 + ,,
	1. Kt-K6	2. Q-R sq. + ,,
	1. Kt-B6	2. Kt(Q6)-B4 + ,,
	1. B × Kt	2. Q-K4 + ,,
	1. P-B4	2. Kt(Q2)-B4 + ,,
369—1. B-R2	1. K-Q3	2. Q-B5 + ,,
	1. K-B4	2. Q-Q3 + ,,
	1. P × P	2. Q × KtP + ,,
	1. P-KB4	2. K-K7 ,,
	1. B-B6	2. Q-K3 + ,,
370—R-KB3		
371—R-R4		
372—B-Kt2		
373—R-Kt5		
374—Q-KR7		
375—Kt-B7		
376—Q-K sq.		
377—Kt-R2		
378—1. Kt-B4	1. K-K4 or B6	2. B-Kt2 + etc.
	1. K-B4	2. B-K3 + ,,
	1. P-B3 or B moves	2. Q-Kt5 ,,
379—1. K-K8	1 K-Q3	2. Q-Kt3 + ,,
	1. K-Q5	2. Kt-Q3 dis + ,,
	1. K-B5	2. Kt-Q3 + ,,
	1. K-B3	2. Q-Kt3 ,,
	1. B × Kt or B-Kt4	2. B-B7 + ,,
	1. B-B5	2. Kt-Q7 + ,,
380—Q-R7		
381—Q-R8		
382—1. R-R5	1. K-K4	2. Q × B + ,,
	1. K-K3	2. Q-B4 + ,,
	1. K-Q5	2. R × P + ,,
	1. Kt-B3	2. R × KtP + ,,
	1. Any other	2. Q-B4 + ,,
383—1. Kt-Kt4	1. K-Q3	2. Q-B6 + ,,
	1. K-K5 or Q5	2. Q-K3 + ,,
	1. K-K3	2. Q × P ,,
384—1. B-Kt5 +	1. P × B (best)	
2. Q-R3	2. B × Kt (*a b c*)	
3. Kt-K2 + etc.		

WHITE.	BLACK.	WHITE.
(*a*) 2. —	2. P-B7	
3. Q-B8 + etc		
(*b*) 2. —	2. B moves	
3. Q-Q6 + etc.		
(*c*) 2. —	2. K-K6	
3. Q-K7 + etc.		
385—K-Q8		
386—1. Q-B5	1. K-B6	2. Q-KKt5 etc.
	1. B-B5	2. R-Kt2 + ,,
	1. B-B7	2. Q-K5 + ,,
387—1. Kt × P	1. Kt × Kt	2. Q × P + ,,
	1. K × P	2. Q-R5 + ,,
	1. K-Q3	2. Q × P + ,,
	1. Any other	2. Kt-B4 ,,
388—1. R-B7	1. K-Kt5	2. R-Kt2 + ,,
	1. K × P	2. Kt-K5 ,,
	1. K × Kt	2. K-K6 ,,
389—1. K-K2 !	1. Kt-B6 +	2. K-B3 ,,
	1. K-B6	2. Kt-Kt5 + ,,
	1. Other	2. B-Kt4 ,,
390—1. Q-Kt5	1. P-K4	2. Q-Q2 + ,,
	1. P-K3	2. Kt-Q6 ,,
	1. K × Kt	2. Kt-K6 ,,
	1. K × B	2. Q × P + ,,
391—1. R-B4	1. P-Kt5	2. B-R4
	1. K-Kt5	2. R-QR6 ,,
392—1. Kt-K7	1. B-R4	2. Q-Q4 + ,,
	1. K-Kt4	2. Kt-Q5 dis + ,,
	1. Other	2. Kt-Kt6 + ,,
393—1. B R6	1. Kt-Kt7	2. Q × P + ,,
	1. K × R	2. Q-Q3 + ,,
	1. Kt-Q3	2. R-Q5 dis + ,,
394—1. Q-R7	1. P-Kt3	2. Kt-Q4 + ,,
	1. P-K7	2. Kt-Kt7 + ,,
	1. K-Kt3	2. Q-Q4 ,,
	1. K × Kt	2. Q-Kt6 + ,,
395—1. Q-R5	1. P-K5	2. Kt-B5 + ,,
	1. K-K5	2. Q-Kt6 + ,,
	1. P-B6	2. Q × QP + ,,
	1. Other	2. Q-B3 + ,,
396—1. P-Kt8 (bec Kt)	1. K-K2	
2. P-Q8 ,,	2. K-B3	
3. P-Kt8 ,, mate		
397—Kt × P		
398—R × KtP !		
399—B-K6		
400—Q-Kt sq.		
401—Kt-Q4		
402—Kt-K3		
403—Kt-Q6		
404—R-Kt7		
405—Kt (Q7)-B6 +		
406—Q-Kt4		
407—Q-R6		
408—B-Kt8		
409—B-Kt3		
410—R-Kt6		
411—Q-KR8		

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
412—1. Kt-K2	1. K-B3	2. Q-R8 + etc.
	1. K-K3 or B5	2. Kt-B4 + ,,
	1. K-K5	2. Q-Q4 + ,,
	1. P-R6	2. Kt-B3 + ,,
413—1. Kt-R3	1. K-B6	2. B-K3 ,,
	1. K-K5	2. Q-Q7 ,,
	1. P-K5	2. Kt-B2 ,,
414—1. Q-Kt sq.	1. R-B5	2. Kt × P + ,,
	1. P-B5	2. Q-Kt sq + ,,
	1. Kt-B4	2. Kt × Kt + ,,
415—1. R-Kt3	1. P + R (*a*)	
2. K-B4	2. R-R5	
3. Kt-Q6 + etc.		
(*a*) 1. —	1. R × R	
2. R-B2 +	2. R-B6	
3. P-B4 etc.		
416—Kt-B4		
417—R-Q2		
418—Q-R6		
419—R-Q6		
420—R-Q2		
421—P-Kt6		
422—Kt-Q4		
423—1. Kt-Q6	1. K-B4	2. Q-K4 etc.
	1. Kt-K4 or Q5	2. Kt-Kt4 + ,,
	1. Kt other	2. Q-B5 + ,,
	1. Any other	2. Q-K4 + ,,
424—1. B-KB2	1. K-Q4	2. P-Q4 ,,
	1. K-B5	2. Kt-Kt6 + ,,
	1. P-Q4	2. B-Kt3 + ,,
	1. P-Kt5	2. P-Q4 + ,,
425—1. P-B5	1. K-B3	2. Kt-K3 ,,
	1. K-K5	2. Kt-B3 + ,,
	1. P-B6	2. B-Kt3 + ,,
	1. Any other	2. Kt-B3 + ,,
426—1. R-B4	1. P × R	2. Q × P (B5) ,,
	1. K-Q4	2. Q × P ,,
	1. K × B	2. R × P + ,,
427—1. K-Kt7	1. Kt-Q6	2. Kt-B3 + ,,
	1. Any other	2. R-B5 +! ,,
428—1. Q-R7	1. Kt × B	2. Q-B5 + ,,
	1. Kt-B4	2. Q × Kt + ,,
	1. Kt × Kt	2. Kt-K3 + ,,
	1. P × P	2. Q-R sq. + ,,
	1. R-K7	2. Q × P + ,,
	1. Any other	2. Q-K4 + ,,
429—1. Kt-Q4	1. K × Kt	2. Kt-K5 ,,
430—1. Q-R3	1. Q × P	2. P-K4 + ,,
	1. K-B5	2. Kt-Q6 + ,,
	1. Q × Kt	2. R-Q6 + ,,
431—Q-Kt sq.		
432—1. B-R2 +	1. Kt-Kt6 (*a*)	
2. Q-Kt3	2. K × Kt	
3. Q × Kt etc.		
(*a*) 1. —	1. K × Kt	
2. Q-Q5 +	2. K-Kt5	
3. B-K2 + etc.		
433—1. B-Q8	1. Q-QR2 (*A B*)	
2. Q-R7	2. Q × Q (*a b c d*)	
3. Kt-Q7 etc		
(*a*) 2. —	2. R × Q	
3. R-Kt3 + etc.		

WHITE.	BLACK.	WHITE.
(*b*) 2. —		2. P Queens
3. Q × B + etc.		
(*c*) 2. —		2. B-Q5
3. Q × Q etc.		
(*d*) 2. —		2. B-Kt2
3. Q × R + etc.		
(*A*) 1. —	1. Q-Kt2	
2. P-Q6	2. P Queens (*a*)	
3. Kt-Q5 + etc.		
(*a*) 2. —	2. Q × Kt	
3. B × Q etc.		
(*B*) 1. —	1. Q-B3	
2. B × Q	2. B-K4	
3. Kt-Q7 etc.		
434—1. Kt-B3	1. K × Kt	2. Q-K4 etc.
	1. Other	2. Q-Q5 + ,,
435—1. Q-R sq.	1. Kt-Q5	2. Q-R8 ,,
	1. B × Kt	2. Q × Kt + ,,
	1. P × Kt	2. Q × RP ,,
	1. Kt-Q7	2. Q × Kt ,,
	1. Kt-B6	2. Q × B ,,
	1. B-Q4	2. Q × Kt + ,,
436—1. B-B8	1. Q × P (*A*)	
2. Kt-B5	2. Kt × Kt (*a b c*)	
3. Q-B3 etc.		
(*a*) 2. —	2. Q-B6	
3. Q-Q4 + etc.		
(*b*) 2. —	2. B × Kt or Q × P (B4)	
3. P-B3 + etc.		
(*c*) 2. —	2. Kt × P (B2)	
3. Kt-Kt3 + etc.		
(*A*) 1. —	1. Kt × P (B2)	
2. Q-K5 +	2. B × Q	
3. B × P + etc.		
437—1. Kt × QKtP	1. Q-Q2 + (*A B C*)	
2. Kt-Q6	2. Q × Kt + (*a*)	
3 K-K4 dis + etc.		
(*a*) 2. —	2. Q × P or P-B6	
3. K-Q2 dis + etc.		
(*A*) 1. —	1. Kt-B7 or Kt7 +	
2. K-B3	2. Kt-K5 + (*a*)	
3. Q × Kt etc.		
(*a*) 2. —	2. Kt-Q8 +	
3. K-Q2 etc.		
(*B*) 1. —	1. Kt × P	
2. K-Q2	2. Kt × B	
3. Kt-B7 dble + etc.		
(*C*) 1. —	1. Q-QKt2	
2. K-Q2	2. Q × Kt	
3. B × Q + etc.		
438—1. Kt-Q4	1. K-Q4	
2. Kt-K6	2 K-K5	
3. Kt-K3 etc.		
439—B-R8		
440—1. Q-B6	1. Kt × B	2. Q-R4 etc.
	1. Q × Q	2. Kt-B3 + ,,
	1. B × Q	2. Kt-Q6 + ,,
441—1. Kt-B8	1. Kt × Kt (*A*)	
2. Kt-K3	2. P × Kt (*)	
3. B × KP	3. Kt × BP (*a*)	
4. P-R4	4. Kt-R2	
5. P-R5	5. Any	
6. B-Kt5 +	6. Kt × B (drawn)	
(*a*) 3. —	3. Kt-R2	
4. P-R4	4. Kt × BP	
5. P-R5 etc.		
(*) 2. —	2. Kt × KP	
3. P × Kt	3. P × Kt	
4. B × KP	4. Kt-R2	
5. P-R4	5. Any	
6. B-Kt5 +	6. Kt × B	
7. P × Kt mate		

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(*A*) 1. —	1. Kt × KP	
2. P × Kt	2. Kt × Kt	
3. Kt-K3	3 P × Kt	
4. B × KP	4. Kt-R2	
5. P-R4	5. Any	
6. B-Kt5 +	6. Kt × B	
7. P × Kt mate		
442—B-K8		
443—1. Kt-B5	1. K × Kt	2. Q-R7 + etc
	1. K-Q4	2. Q-Kt7 + ,,
	1. K-Q6 or K-B6	2. Q-K3 + ,,
444—1. R-KR4	1. P-R5	2. B-Kt4 ,,
445—Q-K4		
446—B-B2		
447—Kt-B4		
448—1. Q-Kt6	1. K × P	2. Kt+P dis+etc.
	1. K-Q4	2. Q-R5 + ,,
	1. K-Q2	2. Q-Kt5 + ,,
	1. P-B5	2. B-Kt8 + ,,
	1. P × Kt	2. Q × P + ,,
449—1. K-Kt4	1. K-B5	2. Q-R2 ,,
450—1. R-R6	1. Q-Q4	2. Q × P + ,,
	1. Q × Kt or Q-K6	2. Q-Q4 + ,,
	1. R-B3	2. R × R ,,
	1. Other	2. K × P dis + ,,
451—1. R-K5	1. P-B4	
2. R-K7	2. K-Q4	
3. Q-Kt5 etc.		
452—1. B-K6	1. B × B	2. Q-K7 ,,
	1. K-Q3	2. B × B ,,
	1. B other	2. B-B4 + ,,
453—1. R-B8	1. P-Kt7 +	
2. K × P	2. P-Kt6	
3. R-R3	3. P-R4	
4. B-B sq.	4. P-R5	
5. Q-Kt sq.	5. K × R mate	
454—1. R-B4	1. P-Kt4	
2. K-Kt4	2. P × R	
3. R-K3 dis +	3. Kt covers	
4. K-B3	4. P × R	
5. B × P	5. P-Kt3	
6. Kt-Kt7	6. B × Kt	
7. Q-Kt4 +	7. Kt-Q5 mate	
455—Kt-Q4		
456—Kt-B3		
457—Kt-K4		
458—Q-Q2		
459—Q-QKt6		
460—1. Q-Kt8	1. K × Kt	2. B-Kt2 + etc.
	1. K × P	2. Q-Q6 + ,,
	1. K-B5	2. Kt-Q4 dis+ ,,
	1. K-K5	2. Q-Kt3 ,,
	1. Kt × Kt	2. Q-Kt3 + ,,
	1. Kt-Kt2	2. Q × Kt ,,
	Etc., etc.	
461—1. Q-KB8	1. K × QKt	2. Q Q6 + ,,
	1. K × KKt	2. Q-B4 + ,,
	1. K-K4	2. Q-B6 + ,,
	1. P-K7	2. QKt-B3 ,,
462—1. B-Kt5	1. Kt-K3	2. Q × P + ,,
	1. Kt-B3	2. Q × Kt ,,
	1. Kt-R3 or,	2. Q × KtP + ,,
	1. P-Kt5	2. Q-R4 ,,
	1. P-Q4	2. Kt-Q7 ,,
	1. Other	2. B-QB4 ,,

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
463—1. K-Q7	1. K-K5	2. B-Kt4 etc.
	1. K-Kt6	2. R-Kt8 + ,,
	1. P-B4	2. B-Q5 + ,,
	1. P-Kt6	2. B-KB5 ,,
464—1. Kt-R7	1. K × R	2. Q × R ,,
	1. K-K5 or P-Kt5	2. Q × P ,,
	1. R moves	2. B-K3 + ,,
465—1. Kt-B4	1. K × Kt	2. R-R5 ,,
	1. K-Q5	2. Q-B5 ,,
	1. K-B3	2. Kt-R5 + ,,
	1. K-Q3	2. Q-Kt8 + ,,
	1. P-B4	2. Q-B7 + ,,
	1. Other	2. Q × P + ,,
466—1. Q-R4	1. K-Q4	2. Q-R6 ,,
	1. Kt-B3 +	2. Q × Kt + ,,
	1. Kt-B5	2. Q × Kt + ,,
	1. Kt-K5	2. Q-Kt3 + ,,
467—Kt-R2		
468—Q-K8		
469—Q-K7		
470—Q-QB2		
471—B-B2		
472—R-K8		
473—1. Q-B6	1. K × R	2. Kt × B + etc.
	1. Kt × Q	2. R-K3 + ,,
	1. P-Q5	2. Q-B3 + ,,
		Rtc., etc.
474—1. R-K2	1. K-Q3	2. Q × P + ,,
	1. K-K3	2. P-Q8 bec Kt + ,,
	1. Q or B-Kt6	2. P × P dis + ,,
	1. P-B4	2. Q × P + ,,
475—1. B-Kt7	1. K-Q3	2. Kt-K4 + ,,
	1. K-B3	2. Q-B8 + ,,
	1. K-B5	2. Kt-K4 dis + ,,
	1. Other	2. Kt × KBP + ,,
476—1. Q-K5	1. K × B	2. R-Q2 ,,
	1. P-R6	2. R-Q2 dble + ,,
	1. R × B	2. R-Q2 + ,,
477—1. Q-Kt8	1. P × Kt	2. R-QB8 ,,
478—1. Q-B6	1. K × B	2. K × P ,,
	1. K-Kt5	2. Q-B3 + ,,
	1. K-Kt3	2. Q × P + ,,
	1. P × B	2. Q-Kt2 ,,
479—1. Kt-Kt7	1. P × Kt	2. Kt-Q6 + ,,
480—1. Kt-B4	1. P × Kt	2. B-K4 ,,
481—1. Kt-Kt sq	1. P-B6	2. P × P ,,
	1. P × P	2. R-B4 ,,

482—1. Q-Kt2 — 1. K-B7 (*a*)
2. Q-B6 + — 2. K-K8
3. Q-Q8 etc.

(*a*) 1. — — 1. K-Q8
2. B-B3 etc.

Also 1. Q-B2 etc.

483—1. Q-K7 — 1. Q-R2
2. B-Q6 — 2. Kt-Kt4
3. Q-Q7 + etc.

484—1. Q-K4 + — 1. K-B3
2. Kt-R6 — 2. K-Kt2 (*a b*)
3. Q × P (K3) etc.

(*a*) 2. — — 2. K × Kt
3. Kt-Kt8 etc.

(*b*) 2. — — 2. P-K4
3. Kt-K6 etc.

WHITE.	BLACK.	WHITE.
485—1. Q-R7	1. Kt × Kt (*a b*)	
2. Kt-K6 +	2. R × Kt	
3. Q-R7 + etc.		
(*a*) 1. —	1. K-B4	
2. Kt-K6 +	2. K-Kt3	
3. Q-B7 + etc.		
(*b*) 1. —	1. P-K5	
2. Kt-B5 +	2. K-K4	
3. Q × R etc.		
486—1. B-K4 +	1. K × B	
2. K-B4	2. P × Kt	
3. B-B4	3. P × B	
4. R mates		
487—1. B-K2 +	1. Q × B	
2. P-KR3	2. Q-KKt5 (*a*)	
3. R-Kt5 +	3. Q-KKt4	
4 P × P	4. Any	
5. P mates		
(*a*) 2. —	2. Q-R3 +	
3. K-Kt8	3. Q-K7	
4. R-Kt5 +	4. Q-K4 +	
5. R × Q mate		
488—1. Kt-K5	1. K × P	2. Q-Kt6 + etc.
	1. K × Kt	2. Kt-K2 dis + ,,
	1. P × P	2. Kt-B5 + ,,
	1. P-K6	2. Q × P + ,,
	1. Kt × P	2. Kt-B6 + ,,
489—1. P-Kt3	1. K-Q4	2. Q × R + ,,
	1. K-B4	2 Q-Kt6 + ,,
	1. K-B6 or Kt moves	2. Kt-Q2 + ,,
490—1. K-Q2	1. K-B4	2. Kt-B8 dis + ,,
	1. K-K4	2. Q-R sq. + ,,
	1. B × P	2. Kt-B6 + ,,
491—1. Q-Kt8	1. K-Kt6	2. Q × P + ,,
	1. K-Kt4	2. Kt-B3 + ,,
	1. K-K6	2. Kt-Kt2 + ,,
	1. Other	2. Q × P + ,,
492—R-Q sq.		
493—B-R3		
494—Kt-Q3		
495—B-Kt5		
496—Q-Q3		
497—Q-B3		
498—1. B-B6	1. K-K4	2. Q-B2 etc.
	1. K-K6	2. Q-R8 + ,,
	1. P-K4 or P-B5	2. Q-Q2 + ,,
499—1. Q-B7	1. K-K4	2. B-B3 + ,,
	1. Kt × Kt	2. Q × P + ,,
	1. Kt × P	2. Q × Kt + ,,
	1. Kt-B3	2. Kt × Kt + ,,
500—B-Kt5		
501—B-B sq.		
502—Kt-B3		
503—Q-B8		
504—Q-QB sq.		
505—Q-KB8		
506—R-KR4		
507—Q-R5		
508—R-R sq.		
509—B-R2		

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510—R-KR7		
511—P-Q4		
512—Kt-R5		
513—Q-Kt5		
514—Q-Q sq.		
515—Kt-Q1		
516—Kt-Kt6		
517—R-Q7		
518—1. Kt-Kt8	1. Kt × P	2. Q-B6 + etc.
	1. Kt-K3	2. B-Kt7 + ,,
	1. Kt-K sq.	2. R-K7 ,,
	1. Kt-R4	2. R × Kt ,,
	1. K-K4	2. Kt-Q3 + ,,
	1. P-B5	2. Kt-B6 + ,,
	1. B moves	2. Q-Kt7 + ,,
519—1. Q-R6	1. P-B5 (*a*)	
2. B-B2	2. P × P	
3. Q-R2 +	3. Kt covers	
4. B-Q6	4. P moves	
5. Q-Kt3	5. P moves	
6. K-Q3	6. K-Q4	
7. Kt-Q4	7. P moves	
8. P-K4 +	8. P × P mate	
(*a*) 1. —	1. P × P	
2 Q-R2 +	2. Kt covers	
3. B-Q6	3. P-B5*	
4. B-B2	4. P moves	
5. Q-Kt3 etc.		
* If —	3. P-Kt5	4. Q-Kt3 etc.
520—Kt-Kt5 !		
521—B-Kt2		
522—Kt-B4		
523—R-Kt6		
524—R-Q sq.		
525—Kt-B8		
526—B-R2		
527—B-B7		
528—1. Q-Kt6	1. K × P	2. Kt-K3 + etc.
	1. K-B5	2. Q-K3 + ,,
	1. K-B4 or B × Kt	2. Q-K6 + ,,
	1. Kt × P	2. Q-B6 + ,,
529—Kt-K4		
530—Q-B4		
531—Kt-QB5		
532—1. Q-QKt6	1. K-Q3	2. B-R3 + etc.
	1. K-B5	2. Q × P + ,,
	1. P-B4	2. Q-K6 + ,,
	1. P-R5	2. Kt-Kt4 + ,,
	1. Kt-K6	2. Kt × Kt + ,,
	1. Kt-K3	2. B × Kt + ,,
533—1. B-Q6	1. B or P moves (*A B*	
2. Q-B7 +	2. K × P	
3. R-R5 +	3. K-Kt5	
4. Q-Kt6 +	4. K-B6	
5. Kt × P +	5. B × Kt mate	
(*A*) 1. —	1. R × P	
2. Kt-K7 +	2. K × P	
3. Q-R5 +	3. K-B3	
4. Q-R4 +	4. P-Kt4	
5. Q × P +	5. B × Q mate	[*Contd.*

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
(*B*) 1. —	1. K × P	
2. Q-B7	2. P-Kt3 (*a*)	
3. B-K7 +	3. K-Kt5	
4. Q × P + etc.		
(*a*) 2. —	2. R × P	
The author's intention is defeated.		

534—1. Kt-B8 — 1. P-B3 (*A B*)
2. Kt-K7 — 2. P-R5
3. B × P — 3. P-R4
4. Q-Q6 + — 4. R-Q4
5. Q-K5 + — 5. R × Q
6. Kt-B5 + — 6. R × Kt mate

(*A*) 1. — — 1. P × P
2. P × P — 2. P-R5
3. Kt-K7 etc.

(*B*) 1. — — 1. P-R5
2. Kt-K7 — 2. P-R4 (*a b*)
3. B-B6 — 3. P × P
4. Q-Q6 + etc.

(*a*) 2. — — 2. P × P
3. P × P etc.

(*b*) 2. — — 2. P-B3
3. B × P etc.

535—P-Q6

536—Q-KR7

537—R-R6

538—Kt-K6

539—Q-Kt5

540—Q-Kt2

541—Q-B sq.

542—Kt-B3

543—1. B-K2 — 1. K-K3 — 2. B-B4 + etc.
1. K-B4 — 2. B-B6 ,,
1. K-Q5 — 2. Q-Q6 + ,,
1. K-K5 — 2. B-KB4 ,,
1. P-B4 — 2. Kt-B3 + ,,

544—1. Kt-K4 — 1. K × Kt — 2. Q-Q7 ,,
1. K-K3 — 2. Kt(Kt5)-B3 ,,
1. K-B3 — 2 Kt (K4)-B3 ,,
1. K-B5 — 2. Q-R4 + ,,

545—1. Q-R5 — 1. K-Q4 or B-K6 — 2. Q-Q8 + ,,
1. K-K6 — 2. Q-B3 + ,,
1. K-B5 — 2. Q-Kt4 + ,,
1. P-K15 — 2. Q-B5 + ,,
1. Other — 2. Q-Q2 + ,,

546—1. Kt-Q6! — 1. K × P — 2. Kt-B5 dis + ,,
1. K-B6 — 2. Kt × P + ,,
1. P-Kt5 + — 2. K × P ,,
1. Other — 2 Q-K4 + ,,

547—1. Kt-K5 — 1. K-Q5 — 2. P-B3 ,,
1. P-K3 — 2. Q-Q3 + ,,

548—1. Q-Kt8 — 1. K × Kt — 2. Q-Kt4 + ,,
1. K-B6 — 2. Kt-R4 + ,,
1. P-B5 — 2. Kt-K3 ,,
1. Other — 2. Q-Kt4 + ,,

549—1. R-Q4 — 1. P × R — 2. Kt-K5 ,,
1. Q-KKt6 — 2. Q × BP + ,,
1. Q-Kt5 — 2. R-K4 + ,,
1. Q-Q6 — 2. R × Q ,,

550—1. P-B5 — 1. P-K7 — 2. Q × P ,,
1. Kt-Q6 — 2. R-B4 ,,
1. B-Kt3 — 2. R-B5 + ,,

551—1. Kt-Q sq. — 1. B-B4 — 2. Q-Q4 + ,,
1. P-Q5 — 2. Q-K sq. + ,,
1. Kt-B8 — 2. Kt-B3 + ,,
1. Kt-Kt5 — 2. P × Kt ,,
1. K × R — 2. Q-Q4 ,,
1. Any other — 2. Q-K3 + ,,

WHITE.	BLACK.	WHITE.
552—1. Kt-B4	1. R-B5 or B × QKt	2. K-B6 etc.
	1. P-B5	2. Q-Kt6 + ,,
	1. K-K4	2. Q-Kt8 + ,,
	1. B-K7	2. Kt × R + ,,
	1. P-K6	2. Q-Q3 + ,,
	1. Other	2. Kt-Kt5 + ,,
553—1. Kt-Q4	1. B moves	2. Kt-Kt5 + ,,
	1. R-K or Q8	2. Q-B4 + ,,
	1. R × P	2. Q-B2 + ,,
	1. Kt × P	2. Kt-B7 ,,
	1. K × Kt	2 Q K3 + ,,
554—1. Kt-Q4!	1. P × Kt	2. R-K2 + ,,
	1. K × R or P-B4	2. Q-K2 + ,,
	1. K-K5	2. Kt-B3 + ,,
	1. Any other	2. Q-R6 + ,,
555—1. K-Kt7	1. K-K5 or B × P(Kt4)	2. Q-K3 + ,,
	1. B-Q6	2. Q-Kt2 + ,,
	1. Other	2. Kt-Q6 ,,
556—1. Q-QR8	1. K-B4	2. Kt-K4 + ,,
	1. P-B6	2. B-K3 + ,,
	1. K-K4	2. Q-Q8 ,,
	1. B × P	2. Kt-K6 + ,,
557—1. Kt-Q6!	1. K-Q5	2. R × P ,,
	1. B × Kt	2. Kt-B6 + ,,
	1. Any other	2. Q-Q5 + ,,

558—1. Kt-K7 — 1. Kt-K6 (*A B*)
2. R-Q5 + — 2. Kt × R (*a*)
3. Kt-B6 + etc.

(*a*) 2. — — 2. K-B5
3. Q-B8 + etc.

(*A*) 1. — — 1. R × P
2. Q-KB3 — 2. K × R
3. Q-Q5 + etc.

(*B*) 1. — — 1. K × R
2. Q-B5 + — 2. K-Q3
3. Kt-B8 + etc.

559—1. Kt-K8 — 1. B-Q sq. (*A B*)
2. Kt-Q6 — 2. B × B (*a*)
3. Kt-B7 + etc.

(*a*) 2. — — 2. B-B2
3. K-Kt6 etc.

(*A*) 1. — — 1. K-B4
2. R-B4 + — 2. B × R
3. P-Kt4 + etc.

(*B*) 1. — — 1. Any other
2. B-B6 + — 2. K-B4
3. R-B4 + etc.

560—1. Kt-Kt2 — 1. R × Kt (*A B*)
2. Q-B7 — 2. R-Kt5 (*a*)
3. Q-R7 + etc.

(*a*) 2. — — 2. Any other
3. R × P + etc.

(*A*) 1. — — 1. B moves
2. R × P + — 2. B × R
3. Kt × P + etc.

(*B*) 1. — — 1. R-Kt5
2 Q-R7 + — 2. R covers
3. Kt-Kt4 + etc.

561—Q-B3

562—1. Kt-B2 — 1. B-B sq. — 2. R-K7 etc.
1. B-B4 — 2. R-K1 + ,,
1. B-Kt5 — 2. Kt-K sq. + ,,
1. B-Kt7 — 2. R-B8 + ,,

563—1. Kt-Kt4 — 1. K-K5 — 2. Kt-B6 + ,,
1. P-B6 — 2. Kt-K3 + ,,
1. B-Kt2 — 2. Q-Kt4 ,,
1. B-B3 — 2. K × P + ,,
1. P-K5 — 2. R-Kt5 + ,,

WHITE.	BLACK.	WHITE.
564—1. Kt-Q5	1. P × Kt	2. B-Q4 etc.
	1. K × Kt	2. Q-R8 + ,,
	1. P-K4	2. K-B6 ,,
565—1. B-K2	1. B-Kt7	2. B-B4 + ,,
	1. B-B6	2. Q-B4 + ,,
	1. B-K5 or P-B4	2 Q-R2 + ,,
	1. P-R4	2. R × P + ,,
	1. P-K4	2. Kt-Kt6 + ,,

566—1. Kt (Q8)-K6 — 1. P × Kt (*A*)
2. P-Q7 — 2. K-B3 (*a*)
3. P-Q8 (bec R) etc.

(*a*) — — 2. K × P
3. P Queens + etc.

(*A*) 1. — — 1. K-B3
2. Kt-KKt7 — 2. K-Q4
3. Kt-B5 etc.

567—B-Kt8

568—Q-R2

569—K-K7

570—R-Q4

571—Q-KR sq.

572—1. Kt-B6 — 1. K-Q4 — 2. Q-B6 etc.
1. P-B4 — 2. Kt × P + ,,
1. P-B3 — 2. Q-K8 + ,,
1. Kt-B5 — 2. Kt-Q4 + ,,
1. K-B4 — 2. Kt-K7 + ,,
1. Any other — 2. Q-K5 + ,,

573—1. Q-Q sq. — 1. K × Kt (*A B C*)
2. Q-K sq. + — 2. K-B5
3. Q × B + — 3. P covers
4. Kt-Kt5 + — 4. P × Kt mate

(*A*) 1. — — 1. B × Kt
2. Q-B3 + — 2. P × Q
3. P-Kt3 + etc.

(*B*) 1. — — 1. B-Q7
2. P-Kt3 + — 2. K × Kt
3. Q-KKt sq. +

(*C*) 1. — — 1. B × P
2. B × B — 2. K × Kt
3. Q-Q4 + etc.

574—1. B-Kt6 dis +
2. Q-Q6 +
3. B-R7 +
4. B × P dis +
5. B-R7 +
6 B × P dis +
7. B-R7 +
8. B × R dis +
9. B-R7 +
10. B-Kt6 dis +
11. R-B8 +
— Forced.
12. Q-R2 — 12. Q-Q sq.
13. R-K8 — 13. Q-B sq.
14. R-Q8 — 14. Q × R mate.

575—1. Kt-Kt sq. — 1. B moves
2. Kt-B3 — 2. ,,
3. Kt-R2 — 3. ,,
4. Kt-B sq. — 4. ,,
5. Kt-Kt3 — 5. ,,
6. Kt-Q4 — 6. ,,
7. Kt-K6 — 7. ,,
8. Kt-B8 — 8. ,,
9. Kt-Q7 — 9. ,,
10. Kt-B6 — 10. ,,
11. Kt-Kt8 — 11. ,,
12. Kt-K7 — 12 ,,
13. Kt-B8 — 13. P-R3
14. Kt-K7 — 14. B moves
15. Kt-Kt6 — 15. ,,
16. Kt-B8 — 16. ,,
17. Kt-Q7 — 17. P-R4
18. Kt-B8 — 18. B moves
19. Kt-Kt6 — 19. ,,
20. Kt-K7 — 20. ,,

[*Contd.*

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
21. Kt-B8	21. P-R5	
22. Kt-K7	22. B moves	
23. Kt-Kt6	23. ,,	
24. Kt-B8	24. ,,	
25. Kt-Q7	25. P-R6	
26. Kt-B8	26. B moves	
27. Kt-Kt6	27. ,,	
28. Kt-R4	28. P-R7	
29. Kt-Kt6	29. B moves	
30. Kt-B8	30. ,,	
31. Kt-Q7	31. P-R8 bec Kt or B.	
32. Kt-B8	32. B moves	
33. Kt-Kt6	33. ,,	
34. Kt-K7	34. ,,	
35. Kt-B8	35. ,,	
36. Kt × B	36. Kt or B mates.	

576—1. B-Q8 — 1. B-Kt sq.
2. B-K7 — 2. B-B2
3. B-B8 — 3. B-Q sq.
4. B-Kt7 — 4. B-K2
5. B-R6 — 5. P-Q sq.
6. B-B8 — 6. B-B2
7. B-K7 — 7. B-Kt sq.
8. B-Q8 — 8. B-R2
9. B-B8 — 9. P-Kt5

Repeat the above moves, then—
18. — — 18. P-Kt6

Repeat again, then—
27. — — 27. P-R5
36. — — 36. P-R6
45. — — 45. P-R7
54. — — 54. P-R4 (*a*)
63. — — 63. P-R5
72. — — 72. P-R6
81. — — 81. P × Kt
82. B-Q8 — 82. B-Kt sq.
83. B × KtP — 83. B moves
84. B × B — 84. Any
85. R-K4 + — 85. B × R mate

(*a*) Very deceptive, but necessary to prolong the mate. If 54. —, P-R3, White gains time by attacking it and threatening to capture it.

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(*a*) Q-Q8

(*b*) R-B2

(*c*) B-QB5

577—Q-R3

578—B-R7

579—K-Q sq.

580—Q-R sq.

581—B-QB4

582—Q-Q sq.

583—1. B-Kt8 — 1. K-B3 — 2. Q-R2 etc.
1. K-Q3 — 2. Q-QR sq. ,,
1. P-Kt3 — 2. Q-KB sq. ,,
1. K-B5 — 2. Q-R2 + ,,

584—1. K-R2 — 1. P-B4 + — 2. P-Q6 ,,
1. P-KB4 — 2. Kt-K5 ,,
1. P-Kt4 — 2. Kt × KBP + ,,
1. Q moves — 2. P-Q6 ,,

585—1. Q-Kt5 + } Forced.
2. Q-Kt7 +
3. Q-K8 +
4. Kt-B5 +
5. Kt-K4 +
6. Q-K6 + — 6. K-K sq. (*a*)
7. Kt-B6 + — 7. K moves
8. Q mates

(*a*) 6. — — 6. K-Q sq.
7. Kt-B5 etc.

WHITE.	BLACK.	WHITE.
586—1. Q-R5 +	} Forced.	
2. Q-Kt5 +		
3. Q-Q5 +		
4. Q-R5 +		
5. K-Q sq.		
6. B-R7		
7. P-Kt3 dis +		
8. Q-K sq.		
587—1. B-B3 +	} Forced.	
2. Q-B5 +		
3. K × B +		
4. Q-K5 +		
5. P × R Queening +		
6. R-Q6 +		
7. Q-R8 +		
8. Kt-B7 +		
9. P-Kt4 +		
10. Q-Kt8 +		
11. Kt-R8 dis +		
12. Q × B +		
13. Kt-Kt6 +		
14. Kt-R4 dis +		
15. Q-Kt5 +		

588—1. White has clearly Castled on the last move, and Black's last move must have been P-Kt3. For it cannot have been P (B2) × anything, as by the hypothesis he never had a P at B2.

2. Accordingly the Black B is a promoted P, which, moreover, must have started at least as far to the left as Q2 and become a Bishop *via KR7* at Kt8; for if it "Bishoped" at QR8 it could not have escaped, and if it "Bishoped" *via KB7* it would have checked the White King, who must have moved (or taken it) and therefore could not Castle.

3. Therefore the P (from Q2) must have made five captures.

4. But it could not have taken either of White's Bishops (which never moved). This reduces us to five pieces available for the five captures, one being the QRP.

5. Supposing White's *Castles* to have been his 40th move. The game ran 39. —, P-Kt3; 40. Castles. What was White's 39th move? Clearly not K or R (nor could it have been Kt-KR2, for if so Black's 38th move must have been B × Kt, and where did the Bishop come from?) (Also it is one capture too many.) Evidently, therefore, White's 39th move must have been with one of the advanced Pawns.

6. The KR Pawn cannot have moved. For if (*a*) it came from R3, how could the Black Rook have got in, except by a check at KB8, which must have been mate if the Rook was not taken? and if (*b*) the RP came from Kt3, and captured at R4, how did the Black King ever get to Kt8 previously?

7. For the same reason White's 39th move cannot have been P (from Kt3) takes something at B4, or P from B2 to B4.

8. Accordingly, White's 39th move was 39. P (B3)-B4, or P (K3) × Kt, R or Q at B4. Supposing firstly the former.

9. Evidently, Black's 38th move was B-R7, which cannot have been a capture. (*Vide* 5.)

10. Then what was White's 38th move? It cannot have been with the KRP (*vide* 6), nor P (B2)-B3 (*vide* 7). It must, therefore, have been with some piece (say a Knight) not now on the board, and Black's 37th move must have been B × Kt, and this Bishop must have been further off than KKt6. Imagine then 37. Kt-K5, B × Kt; 38. P-B1, and the Bishop cannot play to R7 (Q.E.D.)

11. Supposing, secondly, that White's 39th move was P (from K3) × Kt or Q or R (it could not be P or B) at KB4. Then the White KBP made two captures during the game, both of which were QR or Kt.

12. Now as White's 39th move was P (K3) × Q or R or Kt, Black's 38th move must have been Q (or R or Kt)-KB5 (for the B could not have moved); but then what was White's 38th move? It can only have been Kt or R or Q-KB4, which piece Black took. Again, therefore, there is a capture too many (Q.E.D.)

The conclusion then from this and (10) is that the Black Pawn must have become a Bishop *via* KB7, and accordingly the White King must have moved. *Ergo*, he had no right to Castle, and must play instead 40. K-Q sq., and be mated in one move.

WHITE.	BLACK.	WHITE.
589—Kt-Q3		
590—Q-R8		
591—R-K3		
592—R-Q5		

Chess Puzzle, page 219. Kt-B3 +

593—R-K8

594—(Left) Kt-Kt3

595—(Right) R-Kt7

596—1. Kt-B7 — 1. P-Kt6 — 2. R-K4 dis + etc.
1. K × Kt — 2. Q-Kt sq. + ,,
1. R × R — 2. Kt-Kt7 + ,,
1. P-Q3 — 2. R-B6 dis + ,,
1. P-Q4 — 2. Q-K8 + ,,
1. P-Kt4 — 2. Kt × P + ,,
1. Q × B — 2. Kt-Kt5 + ,,
1. Q else — 2. R-B6 + ,,

In all cases White mates on third move with a dble +

597—Q-B6

598—1. Q-B2 — 1. Kt × B — 2. Q-KB5 + etc.
1. P-Kt3 or 4 — 2. Q × KtP ,,
1. Kt-B4, P-KB4 or Kt-QB6 — 2. Q-Kt3 + ,,
1. Kt-Kt5, Kt-B8 or R × R + — 2. Q-Q sq. + ,,
1. P × R — 2. Q-QB5 + ,,

599—1. K-B2 !! — 1. P-Kt8 (Q) +
2. R × Q — 2. P-Kt4
3. Q-Kt8 + — 3. B-Kt3
4. R-Kt4 + — 4. P-K5
5. Kt-QB5 — 5. K-B5
6. Kt-K6 + — 6. K-Kt5
7. P-Q4 — 7. P-K6 +
8. K-Kt3 — 8. P-K7 mate.

600—P-Q6

601—R-R5

602—B-Kt7

603—R-B4

604—B-R sq.

605—Q-KKt5

606—1. Q-Q3 — 1. K-K2 — 2. Kt-K8 dis + etc.
1. K-Kt4 — 2. Q-B5 + ,,
1. K-K4 — 2. B × P + ,,
1. Kt × Q — 2. Kt-K4 + ,,
1. P-Kt3 — 2. Q-Q4 + ,,

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
607—1. R-KR5	1. K-K3 dis+	2. Q × R + etc.
	1. P-B3 dis+	2. R-Kt8 dis+ ,,
	1. R-Q3 or Q5	2. Q × P (Kt4) + ,,
	Etc., etc.	
608—Kt-K3		
609—B-B3		
610—1. B-Q8	1. R-KB sq.	2. Kt-Q2 etc.
	1. R-K3	2. B × R + ,,
	1. P or Kt × Q	2. R-B6 + ,,
	1. Kt, Q or R × QB	2. Kt × + ,,
	1. B × KB	2. P-Kt4 + ,,
611—1. B-Q7	1. K-B4, K4 or 5	2. Q-R4 or Kt4,,
	1. K-Q6	2. R × B + ,,
	1. K-B5	2. Q-Kt8 + ,,
612—1. Q-Kt4	1. K-Q4	2. Q-B4 + ,,
	1. Kt × Q	2. Kt-K3 dis+ ,,
	1. K × P	2. Q-B8 + ,,
	1. P-Kt4 or R × P	2. Kt-Q6 + ,,
613—1. B-R8	1. K-Q2	2. P-Kt7 ,,
614—1. Kt-B4	1. P × B or Kt-Kt4 (*a b*)	
2. B-Q6 +	2. K × Kt	
3. R + R + etc.		
(*a*) 1. —	1. P × Kt	
2. P-Q4 +	2. P × P e.p.	
3. R-B3 + etc.		
(*b*) 1. —	1. R × Kt	
2. R-Kt6 etc.		
615—1. Kt-Kt3 dis +	1. K-B5 (*a*)	
2. B-R4	2. K-Kt5	
3. Q-QR sq. etc.		
(*a*) 1. —	1. K-K5	
2. B-Kt4	2. K-B5	
3. Q-KKt sq. etc.		
616—1. K-R7	1. Kt × B (*A*)	
2. P × Kt	2. K × P (*a b*)	
3. Q × Kt + etc.		
(*a*) 2. —	2. Kt-B sq.	
3. Q-B6 etc.		
(*b*) 2. —	2. Kt else	
3. R-B8 + etc.		
(*A*) 1. —	1. K × P	
2. Q-R8 +	2. K-Q3	
3. Q-Q8 + etc.		
617—1. B-R2 +	1. B × B	
2. K-B8	2. Kt-K2 + (*a*)	
3. K-Q8 etc.		
(*a*) 2. —	2. Kt-Kt3 +	
3. P × Kt etc.		
618—1. Q-Q8	1. Kt-Q2 (*a b c d e*)	
2. Q × P	2. Kt-B sq. +	
3. R × Kt	3. B-B5	
4. Q-B2 + etc.		
(*a*) 1. —	1. P × RP	
2. B × Kt +	2. K-Kt5	
3. Q × P +	3. B covers	
4. Q × B + etc.		
(*b*) 1. —	1. Kt-B5	
2. Q × P	2. B-B5	
3. P-Q6 dis +	3. Kt covers	
4. R × Kt + etc.		
(*c*) 1. —	1. R-R3	
2 Q × P	2. P × RP	
3. Kt × QBP	3. R × P	
4. Q-B2 + etc.		
(*d*) 1. —	1. P Queens	
2. B × Kt +	2. Kt × B	
3. Q × B +	3. K-Q5	
4. Q × Kt mate		

WHITE.	BLACK.	WHITE.
(*e*) 1. —	1. K-Q5	
2. Q × B	2. K-K6	
3. Q-B5 + etc.		
Etc., etc.		
619—1. R-R2	1. Q-B7 (*A B*)	
2. R × Q	2. R × P (*a b c d e*)	
3. R-B5	3. R × Q	
4. R × Kt + etc.		
(*a*) 2. —	2. Kt-B6	
3. Kt × Kt	3. P-Q4	
4. Kt-B5 + etc.		
(*b*) 2. —	2. P-Q7	
3. R × P	3. Kt-K3	
4. KB × Kt etc.		
(*c*) 2. —	2. R-R4	
3. R-B5	3. Kt-B6	
4. Q-Q5 + etc.		
(*d*) 2. —	2. KKt-Kt3	
3. Q-K6	3. Kt × Kt	
4. Kt-B5 + etc.		
(*e*) 2. —	2. QKt-Kt3	
3. R-B5	3. Kt × KKt	
4. B-Q5 +		
(*A*) 1. —	1. Kt-B6	
2. Kt × Kt	2. Q-R6 (*a b c*)	
3. B-R7 +	3. P-Kt3	
4. Kt-B6 + etc.		
(*a*) 2. —	2. Q-B5	
3. Q × Q etc.		
(*b*) 2. —	2. Q × Kt	
3. B-Q5 + etc.		
(*c*) 2. —	2. P-Q4	
3. Kt-R4 etc.		
(*B*) 1. —	1. P-Q7	
2. B-Q5 +	2. Q × B	
3. Q-Kt sq. + etc.		
620—Kt-K3		
621—Kt-BKt5		
622—R-KB3		
623—Q-R2		
624—1. B-Q2	1. K-B5 or K5	2. Kt-K3+ etc.
	1. B × P or P-B4	2. B-Kt8 + ,,
625—1. Q-K sq.	1. K-Q4	2. Q-Kt4 ,,
	1. P × Kt or P-Q7	2. Q-R4 + ,,
	1. K-Q5, P-B7 or P-K7	2. Q-Kt4 + ,,
626—B-Kt4		
627—Q-B8 !		
628—Q-Q2		
629—Kt-Q8		
630—1. Kt-K6 !	1. K × P dis+	2. Kt-B3 dble + etc.
	1. K-B4 dis+	2. R × Q ,,
	1. Q-KB7	2. Kt × Q dis+ ,,
	1. Q-Kt sq.	2. B-B7 + ,,
631—1. K-Q7	1. K × P	2. Q-Kt6 + ,,
	1. K-Q4	2. Kt-Kt4 + ,,
	1. K-B6	2. Kt-K sq. + ,,
	1. P-Q4	2. Kt-B5 dble + ,,
	1. P-B6	2. K-K6 ,,
632—1. B-Kt8	1. K-Q3.	2. Kt × KP dis + ,,
	1. K-Q5	2. Kt × KtP + ,,
	1. K × P or K-B5	2. Q-B3 + ,,
	1. P × P	2. Kt-Q5 dis + ,,
	Etc., etc.	

WHITE.	BLACK.	WHITE.
633—1. R-B2 !	1. Kt × P	2. Q-Q8 + etc.
	1. R-K7 +	2. R × R ,,
	1. R-K sq.	2. Q × R ,,
	1. R-Q2	2. B-R2 + ,,
	1. R-K4	2. P × R + ,,
	1. R-K6	2. R × R ,,
	1. P-B4	2. P × P + ,,
	1. Other	2. Q-Q8 + ,,
634—1. B-B8	1. K-Q2	2. Q-R7 + ,,
	1. K-Q4	2. Kt-Q8 dis+ ,,
	1. Kt × P	2. Kt-B5 + ,,
	1. B × Kt	2. Q-R3 + ,,
	1. Kt × B	2. Q-R7 ,,
635—1. K-K2 !	1. Kt × Kt +	2. Q × Kt + ,,
	1. K × P	2. R × P dble+ ,,
	1. K-B5	2. Kt-K6 + ,,
	1. Kt × Q	2. R × P dis + ,,
	1. P-Kt5	2. R-B2 dis + ,,
636—Kt-Q8		
637—Kt (Q5)-B7		
638—1. B-Kt sq.	1. K-Kt4	2. R-Kt2 + etc.
	1. Q-R4 +	2. R × Q ,,
	1. Q-Q3	2. Q × Q + ,,
	1. Q × R or	2. Kt-B3 dis+ ,,
639—1. B-R6	1. B-R2	2. Kt-Q2 + ,,
	1. P × P	2. B-Q3 ,,
	1. P-R3	2. Kt × BP dis+ ,,

In this problem the omission of the White Rook at Q-Kt8 is one of the few things that only problemists can understand. Editing one's own problems is admittedly one of the most difficult problems of the problem art.

640—1. Q-B3	1. B-Kt8 (*A b c d*)	
2. R-K sq. +	2. P × R (bec R)	
3. Q-K3 +	3. R × Q	
4. B-R2 +	4. R covers mate.	
(*A*) 1. —	1. P × B (bec anything)	
2. R takes	2. P-B8 (bec Kt-B or R*	
3. R takes	3. B-Kt8 +	
4. Q-K3 +	4. B × Q mate.	
* If 2. —	2. P Queens	
3. Q-B4 + etc.		
If 2. —	2. B-Kt8	
3. Q-K sq. + etc.		
(*b*) 1. —	1. P-B8 (bec R or Q	
2. Q-B4 + etc.		
(*c*) 1. —	1. P-B8 (bec. B)	
2. Q-K3 + etc.		
(*d*) 1. —	1. P-B8 (bec Kt)	
2. Q-Kt3 + etc.		
641—1. B-R3	1. P-Q6 (*a*)	
2. Q-B6 +	2. K × Q	
3. Kt-K7 +	3. K-Kt2	
4. B-B8 +	4. K-R2 dis +	
5. Kt-B6 +	5. B × Kt mate.	
(*a*) 1. —	1. P-R5	
2. P-Kt4	2. P-Q6	
3. R-R8	3. P moves	
4. Q-QB7 +	4. K-B3	
5. Q-Q7 +	5. K × Q mate.	
642—1. B × KP dis +	1. K-Kt2	
2. B-B8 +	2. K-R sq.	
3. B × QP dis +	3. K-Kt2	
4. B-B8 +	4. K-R sq.	
5. B × BP dis +	5. K-Kt2	
6. Q-Kt8 +	6. K × Kt	
7. Q-Kt6 +	7. K × Kt	
8. B-Q6 +	8. K × Kt	
9. Q-K4 +	9. K × Kt	
10. B × P +	10. Kt × B	
11. Q-K5 +	11. K-Q7	
12. Kt-Kt3 +	12. Kt × Kt mate	

SOLUTIONS—*continued.*

WHITE.	BLACK.	WHITE.
643—1. Kt-Q2 dis +	1. K-B4	
2. P-Q4 +	2 K × P	
3. Q × P +	3. Kt covers	
4. R-Q8 +	4. B covers	
5. Kt-B2	5. P-QR5 *	
6. Kt-K sq.	6. P-QR6	
7. Kt-Kt2	7. P × P	
8. P × P	8. P-R4	
9. Kt-R4	9. P-R5	
10. B-K5	10. Kt moves	
11. B-B3 +	11. Kt-K5 +	
12. K-B5	12. P-B3	
13. Kt-Kt6	13. P × B	
14. Q-Kt3 +	14. P × Q	
15. Kt-K7	15. Kt × Kt mate.	

* The moves may be varied, but White replies as in the mainplay, and the result is practically the same.

644—R-Kt5

645—Q-R4

646—R-R2

647—B-R2

648—R-Kt4

649—R-B2

650—1. Kt-Q3	1. B × Kt	2. Q-B7 +	etc.
	1. Kt-B3	2. Q-B5 +	,,
	1. K-B3	2. Kt-Kt4 +	,,
	1. K-K3	2. P-B5 +	,,
	1. Other	2. Kt-Kt4 +	,,
651—1. Kt-Q5	1. P-K5	2. B-B7	,,
	1. K-K5	2. B-R7 +	,,
	1. B-Kt2	2. Kt-K7 +	,,
	1. B-Q2	2. B-R7 +	,,
	1. B-B3	2. Q-B3 +	,,
652—1. Kt-KB7	1. B × P	2. Q-Q3 +	,,
	1. K-K5	2. Kt-B5 +	,,
	1. K-B3	2. Q-B7 +	,,
	1. Other	2. Q-K5 +	,,
653—1. Q-K8	1. B × R	2. Q-KB8 !	,,
	1. P-Kt5	2. Q-R4 +	,,

654—1. P-B7 1. P-B6 (*A B C D E*)
2. B-R2 2. Kt-Q5 or KQ4 (*a*)
3. R-B5 + etc.

(*a*) 2. — 2. P-B4
3. Kt × P + etc.

(*A*) 1. — 1. K-Q4
2. Q-R sq.+ 2. P-B5 (*a*)
3. Q × P + etc.

(*a*) 2. — 2. K × R
3. B-Q3 + etc.

(*B*) 1 — 1. Kt-B4
2. R × Kt + 2. K-Q5
3. K × P etc.

(*C*) 1. — 1. Kt-B8
2. B-K4 2. P-B6
3. B × QBP etc.

WHITE.	BLACK.	WHITE.
(*D*) 1. —	1. R-K or Q sq.	
2. Q-Kt7 +	2. K-Q4	
3. Q-Q4 + etc.		
(*E*) 1. —	1. Kt-QR4	
2. B-K4	2. Kt × R	
3. Kt-Q3 + etc.		
655—1. Kt-B6	1. KP × Kt (*A B C D*)	
2. Q-K3	2. K-Q4 (*a b*)	
3. Q-Q3 + etc.		
(*a*) 2. —	2. R × P	
3. R-Q3 + etc.		
(*b*) 2. —	2. P moves	
3. Kt-Kt6 etc.		
(*A*) 1. —	1. Kt-K3	
2. Kt-Kt6	2. Kt-B4 (*a*)	
3. R × Kt etc.		
(*a*) 2. —	2. Other	
3. Q-Q2 + etc.		
(*B*) 1. —	1. Kt-B3	
2. Q-Q2 +	2. K-K4	
3. Q-Q5 + etc.		
(*C*) 1. —	1. P-K4	
2. Q-Q2 +	2. K-K2	
3. Q-Q7 + etc.		
(*D*) 1. —	1. P-K3	
2. Q-Q4 +	2. K-K2	
3. Kt-Kt6 + etc.		

656—R-Kt8

657—1. Q-K4	1. Q-Kt sq.	2. Kt-Kt4dis+etc.
	1. R moves	2. Kt-K3dble+,,
	1. P-B7	2. Q × P + ! ,,
	1. Kt moves	2. Kt-B3dble+,,
658—1. Kt-B4	1. Kt-Kt8	2. Kt-Q2 + ,,
	1. Q-R5 or Q-Kt3	2. Q-B sq. + ,,
	1. Q-Kt2, K3, Q3, or B3	2. Kt-K5 + ,,
	1. Any other	2. Q-K sq. ,,

659—1. Kt-Q5	1. P × P (*a*)	
2. QKt-K7 +	2. K-K5	
3. Q-QB6 +	3. K × P	
4. Kt-KB5 +	4. Kt × Kt mate.	
(*a*) 1. —	1. Kt-K3	
2. Kt × P +	2. B × Kt	
3. Kt-K7 +	3. K-B5	
4. R-B2 +	4. B × R mate.	
660—1. K-K3	1. P-K4 (*a*)	
2. B-B6	2. P-Kt4	
3. R-B3	3. P × P	
4. Kt-B5 +	4. K-K3	
5. B-Q5 +	5. R × B	
6. Kt-Q4 +	6. R × Kt	
7. R × P +	7. K × R	
8. Q-K4 +	8. R × Q mate.	
(*a*) 1. —	1. P-K3	
2. R-B sq.	2. P-K4	
3. R-Kt4	3. P-K5	
4. R-K sq.	4. K-K4	
5. B × R	5. P × B	
6. R-K2	6. K-Q3	
7. Q-Q7 +	7. K-K4	
8. Q-Q4 +	8. P × Q mate.	

WHITE.	BLACK.	WHITE.
661—1. Q-QR2	1. P-B5 + (*a*)	
2. K-B2	2. Q × R	
3. P-K7 dis +	3. Q covers	
4. P-K8 (bec B)	4. Q × B	
5. B-B6 +	5. K-B4	
6. Kt-Kt7 +	6. K-Kt5	
7. B-K sq. +	7. P-B6	
8. Q-Kt2 +	8. Q-Kt6 +	
9. K-Kt sq.	9. Q × Q mate.	
(*a*) 1. —	1. Q × R	
2. K-B2 dis +	2. P-B5	
3. P-K7 dis + etc.		
662—1. K-Kt sq.	1. B-Kt sq.	
2. R-K5 +	2. B covers	
3. Kt-B5	3. P × Kt	
4. K-B sq.	4. P moves	
5. K-K2	5. P moves	
6. Kt-R7	6. P-B3	
7. K-Q3	7. P × P	
8. Q-Kt3	8. P-Kt5	
9. R-B5	9. P × R	
10. Q-B2 +	10. B-B5 mate.	
663—1. Kt-Q8 +	1. R × Kt	
2 Kt-B4 +	2. K-K2	
3. R-B7 +	3. K-K sq.	
4. K-Q5	4. B moves	
5. P-R8 (bec Kt)	5. ,,	
6. B-R7	6. ,,	
7. B-Kt8	7. ,,	
8. Kt (R8)-Kt6	8. ,,	
9. Kt-R5	9. ,,	
10. R-B4	10. ,,	
11. R-R4	11. ,,	
12. P-Q4	12. ,,	
13. R-R8	13. ,,	
14. Q-R4	14. ,, (best)	
15. R × B	15. P-Kt4	
16. Kt-B6	16. Kt × Kt mate.	

Mr. Frankenstein writes of this problem:

"Although but a single line of play, I consider this the most difficult sui I ever composed. The mate is a picture."

Wherein we heartily concur. The beauty of the mating position is seen at a glance, when found, but from personal experience we can say it takes a tremendous amount of finding, and, we believe, completely beat the *St. James's Budget* splendid corps of solvers.

FRONTISPIECE.

1. Kt-Q6	1. P-B4 (*A*)
2. Kt-K4	2. P × Kt (*a*)
3. Kt-B6	3. P × Kt
4. K-R sq.	4. P-B4
5. Q-Kt3 +	5. R covers
6. B × P +	6. K-B6
7. Q-Q sq. +	7. R × Q mate.
(*a*) 2. —	2. P-B5
3. Kt-B2	3. P-B6
4. Kt-B6	4. P × Kt
5. K-R sq.	5. P-B4
6. Q-Q3 +	6. R × Q
7. Kt-Q sq. +	7. R × Kt mate.
(*A*) 1. —	1. P × P or P-B3
2. Q-KB sq.	2. P-Kt4
3. R × P +	3. K-Q7
4. R-Q3 +	4. R × R
5. Kt-B4 +	5. K-B6
6. B-R5 +	6. K-Kt6
7. Q-Q sq.	7. R × Q mate.

THE END.

ERRATA.

Problem 25 requires White Pawn at F3.
Problem 35.—Queen at G8 should be Black.
Problem 49.—Queen should be White.
Problem 59.—King at G1 should be White.
Problem 92.—Pawns at B4 and H4 should be White.
Page 52.—In the Essay please read references to problems as follows:—
130 for 124; 133 for 127; 134 for 128.
Problem 196.—Queen at B1 should be White.
Page 90.—In solution of problem omit "bec."
Problem 260.—King at B6 is Black. Queen is White.
Page 115.—For Nurembʊrg please read Nuremberg.
Page 157.—For Lœwenthal read Lowenthal.
Problem 439.—Add White King at H7.
Problem 474.—Queen at G2 should be Black.
Problem 548.—Pawn at A2 should be Black.
Problem 569.—King at F6 should be White.
Problem 639.—Add White Rook at B8.